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# The ART NEWS

An International Pictorial Newspaper of Art

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RARE BOOKS  
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## Bachstitz Shows Van Cleve Portrait in New York

Select Exhibition at Ritz-Carlton  
Seen as First Step Toward Estab-  
lishment of New York House in  
Addition to The Hague

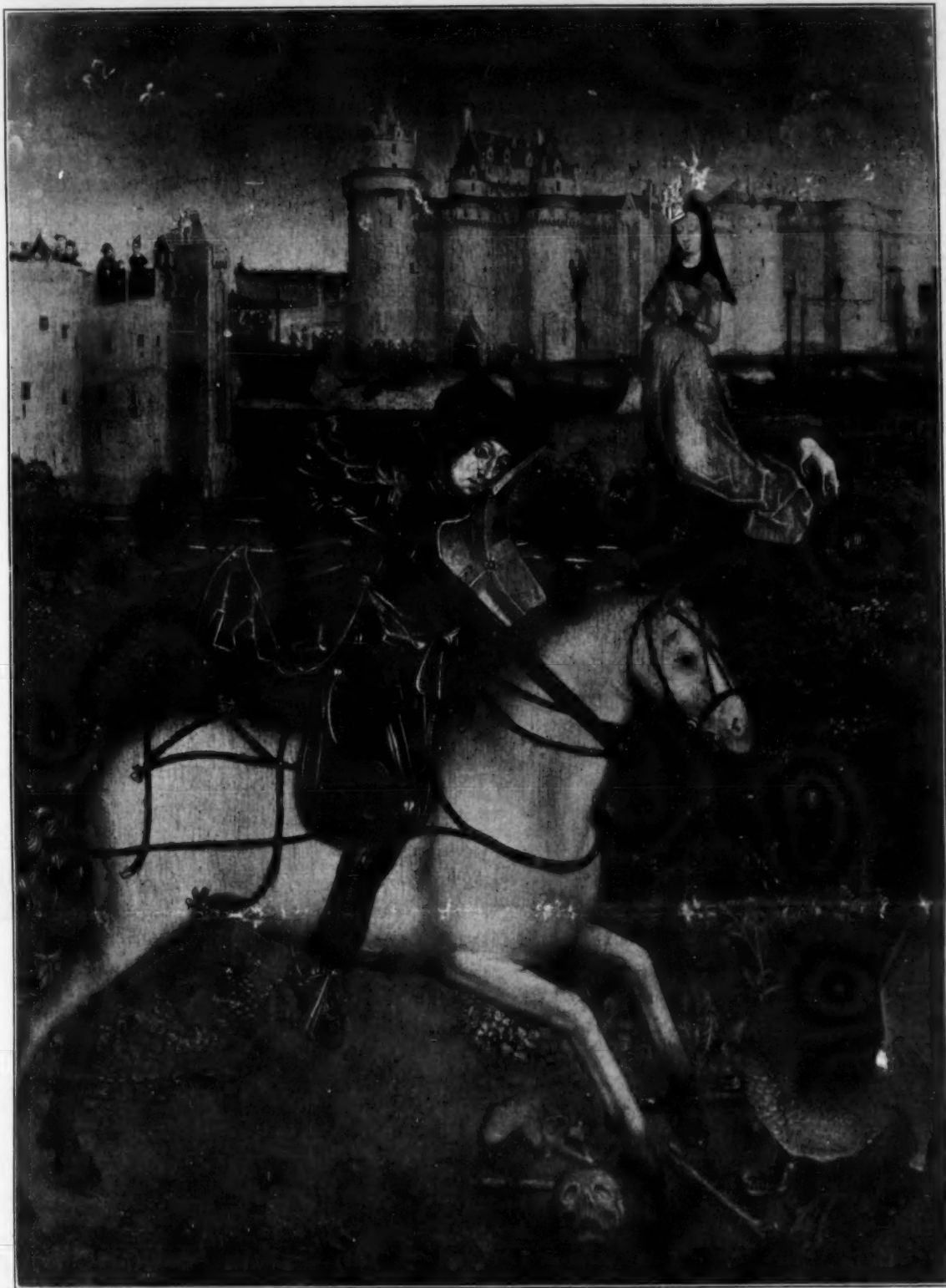
The "Portrait of a Gentleman of the Cattaneo Family," reproduced on the front page of THE ART NEWS last week, is on exhibition at the temporary home of Bachstitz, Inc., Suite 429-430, Ritz-Carlton Hotel. This, THE ART NEWS believes, may be regarded as the first step towards the establishment of a permanent New York House. Besides the Van Cleve, Mr. Bachstitz has brought over an important series of paintings, including works by Clouet, Fra Angelico, Veronese, Tintoretto, Rembrandt, Hals, Goya. Collections of Greek jewelry and 15th and 16th century bronzes will be put on exhibition later.

The "Portrait of a Gentleman of the Cattaneo Family" is important both from the standpoint of quality and the rarity of this artist's work. Although he painted at the courts of Francis I. of France, of Henry VIII. of England and of Maximilian of Austria, there are only eighty pictures known to have been painted by Joos Van Cleve. Among them we may mention some of his works produced in his earlier period, such as "Adam and Eve," "Madonna and St. Bernard," both at the Louvre in Paris; a portrait of the Emperor Maximilian, now at the Hofmuseum, Vienna, a Portrait of a Man at the Uffizi, Florence; a "Holy Family with St. Anne," at Brussels, a "St. Anne," at the Museo d'Estense, Modena; an Altar Piece, at the Kaiser Friedrich Museum, Berlin, a "St. Anne," at the Rudolphinum, Prague; an Altar Piece for the church of San Donato at Genoa; a "Madonna," at the Fitzwilliam Museum, Cambridge, and a "Holy Family" at the National Gallery in London.

Dating from his later period, we have a "Portrait of a Man and a Woman," now in the Collection of Prince Liechtenstein, at Vienna; a "Portrait of a Clergyman," at Dresden; a "Madonna with Sleeping Child" in the Mirand Nelson Collection, Paris; an altar piece "The Death of the Virgin Mary," at the Pinakothek, Munich; a "Lamento Christi," in the Haedel Collection, Frankfurt on Main; "Descent from the Cross," at the Boston Museum; a "Holy Family," Dorchester House, London; a "Portrait of a Man" in the Collection of Mr. Johnson, of Philadelphia; a "Portrait of an Old Man," at the Prado, Madrid.

From the foregoing it will be seen that a good many museums possess examples of the art of Joos van Cleve. But there are few private collections fortunate enough to possess pictures painted by the master in the period of his richest development. It was during the last ten years of his life that the artist created masterpieces like the portrait of Francis I. formerly in the Johnson Collection, now at the Philadelphia Museum, Philadelphia; "Eleanor of France," at the Hofmuseum, Vienna, and the "Portrait of Henry VIII., at the Hampton Court Palace, London.

The "Portrait of a Gentleman of the Cattaneo Family," purchased from the Marchese Cambioso, a descendant of the Cattaneos, is thought by Dr. Friedlaender to date from about 1530 and may therefore be regarded as a work of the middle period.



"ST. GEORGE AND THE DRAGON,"

Attributed to SIMON MARMION

Recently purchased by Otto Kahn from the Gainsborough Galleries

## OTTO KAHN BUYS FRENCH PRIMITIVE

"Saint George and the Dragon," a painting attributed to Simon Marmion, has recently been purchased from the Gainsborough Galleries by Otto Kahn. The painting was included in their present exhibition of old masters of various schools.

For want of documentary evidence, attributions among the French and Flemish painters of the XVth century are often largely speculative, but in this case the giving of the painting to Marmion seems quite reasonable. The treatment of the foliage, the details of the architecture and the handling of the draperies are all similar to those in other pictures ascribed to him. Far more important than the external evidence, however, is that given by the quality of the picture. No matter who may have done it, whether Marmion, one of the Flemish painters or one of the Avignon school, the picture is unquestionably of the XVth century, and fine. Although many of its good qualities appear in the reproduction no adequate conception of

(Continued on page 5)

## CHIESA PICTURES ARRIVE FOR SALE IN APRIL

The second installment of the Achillito Chiesa Collection, scheduled for sale at the American Art Association in April, has arrived, the Italian government having finally consented to their dispersal abroad. Included amongst these pictures are examples by Antonello da Messina, Agnolo Gaddi, Lorenzo Lotto and the superb triptych attributed to Orcagna, which was published as a frontispiece to the recent ART NEWS Supplement.

### Monument to Renoir

Cagnes-sur-Mer, in southern France, plans to erect a suitable monument to the memory of Auguste Renoir, the great French impressionist, who found the inspiration for his genius there, and died there in 1919. A committee has been formed to arrange for the memorial.

## CLOSING DATE FOR SALONS ANNOUNCED

As announced in THE ART NEWS of Jan. 30, the Salons of America has this year advanced its closing date by one month, in order that its members may profit by THE ART NEWS purchase.

In the invitation to its members the Salons states:

"The announcement by THE ART NEWS of its intention to purchase at the Independent Exhibition in March and the Salons of America Exhibition a certain number of pictures for a permanent collection has already stimulated interest. In order that the Salons Exhibition which comes as usual in May, may have the opportunity to compete with the Independent Exhibition for these purchases, the president and directors have arranged that paintings may be sent in to the Salons of America, care of Day & Meyer, Murray & Young, 305 East 61st Street, New York City, on March 22nd, 23rd and 24th. There they will be viewed by THE ART NEWS Committee of Purchase and stored without expense to members until our exhibition takes place in May. This arrangement

(Continued on page 4)

## Six Rare Tapestries of French XVIIIth Century Shown

Famous Series of "La Tenture Chinoise"  
Woven / 1  
Toulouse, Son  
Exhibited by Ge

The rich exuberance of the XVIIIth century has found happy expression in the delightful Chinoiserie of the six magnificent tapestries of the "La Tenture Chinoise" series, which have been on private exhibition at the American Art Galleries during the past week under the direction of Georges Haardt & Co. The tapestries were formerly in the collection of the Duchess d'Uzès, in the Chateau de Bonnelles, Seine-et-Oise, where they hung for several generations.

One Royal Manufacture of Beauvais after cartoons by Vernansal, the tapestries were drawn during the best of the XVIIIth century, and bear the signatures of both Behagle and Vernansal. They were woven for Louis Alexandre de Bourbon, Count of Toulouse, the son of Louis XIV and Mme. de Montespan; the interlaced initials "L. A." are found in all the borders, which also bear the coat-of-arms of the Count. This consists of three fleur-de-lys with a red bar in the centre, surrounded by the collar of the order of the King, which bears a crown above a shield of the blood and an anchor with fleur-de-lys, the insignia of an Admiral, supporting the escutcheon.

The history of the tapestries has been an interesting one. They were acquired by the family of the Duke d'Uzès at the sale of the Mobilier Royal de Louis Philippe and were placed in the Chateau de Bonnelles. Here they were seen by numerous prominent Americans, as the Duke of Chaumes, a member of the d'Uzès family, married the daughter of the late Theodore F. Shonts, who sometimes invited guests to follow the hunts at Bonnelles. Immediately after the removal of the tapestries from the Chateau de Bonnelles, they were loaned to the Louvre in Paris, where they remained until October 1, 1925. This is the only complete set known of the "Tenture Chinoise" series. The Castle of Compeigne has several tapestries representing the same subject, however.

The Chinese subject of the tapestries is eminently suited to the French XVIIIth century talent for opulence. The design is clear, perfect in detail, magnificent in color. The designer has delighted in gorgeous brocades, rocaille canopies, luxuries details of service that produce a pageant of magnificence that is saved from literalness by the fairy tale spirit of the chinoiserie. There is none of the wearisome grandeur of those tapestries that celebrate the exploits of the French kings; none of the tedious artificiality that one finds in the brilliantly woven fabrics that have fallen back on mythology for inspiration. The Chinese embassies that had journeyed through Europe and the tales of the Jesuit missionaries that had been sent to China, had stirred the French imagination into a vivid interest in the Orient.

There is no direct sequence in the tapestries, but the series have the continuity of the Chinese subjects, and all the hangings have the same exquisitely wrought borders of flowers, fruit baskets and garlands.

"The Gathering of the Fruit," the first



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## SIX TAPESTRIES SHOWN IN NEW YORK

(Continued from page 1)

of the series, delights in the opulence of baskets piled high with pineapples, in the color rhythms of figures in blue, rose and brocade, garnering fruit from heavily weighted stalks. With delightful inconsistency, one of the figures is attired in an ogival brocade, far more reminiscent of Venice than of China, but wears the flat, round hat of a Chinese workman. In the background, palaces of quite Chinese architecture, try to reassure us that this is really the Orient.

A greater opportunity for sumptuous effect is afforded by the second hanging of the series, "The Promenade of the Emperor." The weaver, in love with the imagined splendors of the East, has placed his Chinese emperor in a palanquin, covered with a sumptuously patterned rug of Occidental design, held aloft by four attendants attired in fine tones of red, blue and rose, the hems of their garments bordered with jewels. Behind, on white and brown horses, two riders bring up the procession. A golden salamander clasps the jeweled gown of the Emperor; pomegranates lie on the ground before him; fruit trees of exquisite design shade his pathway, and high in the air hover white birds like phoenixes.

Number three of the series celebrates the Oriental pomp of the "Empress's Tea." In this particular hanging, the rich costumes of the Empress and her handmaidens seem of Turkish or Persian, rather than of Chinese inspiration. The wealth of accessory found in this tapestry is not wearisome. The silver bowls heaped with fruit, the feathered canopy above the queen, the lavish service of silver and porcelain, become part of an Oriental phantasy, enriched and elaborated by the opulence of the French imagination.

Perhaps the most gorgeous of the series is the fourth hanging, "The Emperor's Repast." Seated in a chair with salamander ornaments, the Emperor is served with heaping bowls of fruit, set on a table covered in brocade; the Empress, in a gown of blue and silver, amusingly European, shares his repast. A lady with a lute and a dancing boy in a pointed red cap, provide entertainment that is quite distinctly French, while the entire picture is overarched by a sumptuous canopy, surmounted by the salamander.

An interesting feature is brought out by the fifth tapestry of the series, "The Astronomers." As was the vogue at the time, the faces of the personages in all six hangings are portraits of distinguished men. The only one that can be identified is the white bearded Chinaman in the present tapestry, who is looking at the globe. This is quite evidently Father Simon, a well known Jesuit, who had been to China and brought back several sketches, among them one of the porcelain tower, which rises in the background of this composition.

The "Return from the Hunt" affords the theme for the sixth hanging of this magnificent series. The same richly patterned rug that is used in several of the tapestries, covers a flight of marble steps, leading up to the rocaille canopy beneath which the Emperor stands, dressed in a tunic embroidered with golden salamanders. His consort, standing beside him, gazes down with proper admiration at the hunting trophies of her lord—a deer and some wild birds lying at the foot of the steps. Two hand maidens, discreetly in the background, carry out in costume and bearing, the delightful Chinoiserie that is quite consistently felt in the costumes of this hanging.

## PHILIP DIGHTON VISITS NEW YORK

LONDON—Mr. Philip Dighton, whose beautiful period house at 3 Savile Row, London, is well known to all connoisseurs of XVIIIth century mezzotints, arrives in New York on March 1st, where his address will be care of Captain D. Grinnell Milne, 55 East 52nd Street. He brings with him a collection of mezzotints, a number of French and English engravings in colors among which are Morlands and many old English Sporting Prints. He will likewise be able to give some idea of his collection in Savile Row, by means of photographs of his furniture, tapestries and other works of art.

L. G.-S.



ROMAN SARCOPHAGUS, 200 B. C.

Acquired by the British Museum from Mr. Sydney Burney of 13 St. James Place, London.

## British Museum Has Roman Sarcophagus

LONDON—About 200 B. C. is established as the date of the splendid sarcophagus that has recently come into the keeping of the British Museum, London. This interesting piece of Roman sculpture is carved in high relief with a procession of horsemen advancing towards a shrine and wearing wreaths and with some of their number bearing palm leaves. Their horses which are represented in a highly spirited manner, are richly caparisoned, as if taking part in some special ceremonial, probably of a religious nature, a conjecture which is still further supported by the fact that the procession is accompanied by musicians, playing on flute and lyre. It is thought by classical authorities that it represents the annual ceremony of visitation of shrines by Roman knights, the last to be visited being those of Castor and Pollux, and the date of the ceremony coinciding with that of the Battle of Regillus.

This piece of sculpture serves to establish the existence of a characteristic school of Roman sculpture as compared with that derived from purely Etruscan influence. The work is throughout remarkable for its forcefulness and general vitality.

—L. G. S.

## LONDON DEALERS GUARDING MODELS

LONDON—London is being stripped of ship models to supply the demand in America.

Many Bond Street dealers in antiques hold on to their originals, but allow reproductions to be made. A skillfully made frigate, designed by French prisoners during the Napoleonic wars, is one of the oddest model ships to be found in London galleries. The sides and masts are made from bones saved by the prisoners from their rations, and the rigging is of human hair.

London antique dealers are also conserving their stocks of carved ivory because much of this work was destroyed in the Japanese earthquake. Many ivory carvers perished, and the younger generations have been caught in the rapid industrialization of Japan and, therefore, go into factories rather than learn the ancient technique that for centuries was passed down from father to son.

Little carved ivory is bought in London by Americans because of the high duty assessed when the pieces are taken to the United States.

## Old Swan House for Sale

LONDON—Old Swan House, one of the show houses of Chelsea, is up for sale.

It belongs to the daughters of the late General Sartorius, V. C., whose family has lived in it almost since it was first reconstructed on the site of the Old Swan Inn, where Pepys, John Evelyn, and other famous people used to meet.

Burne Jones did a frieze in the drawing-room and designed a great deal of the furniture. William Morris, who lived near by, papered the walls, and those same papers are still there. There are William de Morgan tiles in some of the fire-places and Persian tiles in the others, and Morris's carpets cover most of the floors.

## CENOTAPH OF SETI I FOUND AT ABYDOS

Egyptian Exploration Society Makes  
Important Discoveries in the  
Osierion, Near Seti's Temple

LONDON—Further discoveries on the site of the subterranean building known as the Osierion, which lies immediately behind the well-known temple of Seti I at Abydos, have been made by the Egypt Exploration Society. It is now revealed the Osierion is a cenotaph of Seti I.

It is a unique structure of colossal blocks of stone, some of the walls being covered with funerary inscriptions of Merenpath. It contains a central hall entirely surrounded by a water channel, the depth of which is at present unknown. Overhanging this channel is a narrow stone ledge, just wide enough for a man to walk along, and opening on a ledge at regular intervals around the building are seventeen cells, or rooms.

On the central island stand ten huge granite pillars weighing over forty tons each, supporting architraves of similar proportions which again carry mighty roofing slabs. Steps descend to the water at each end of the hall, but there is no means of reaching the island except by boat. This feature is unique in Egyptian architecture.

Until the present season the date and purpose of the building remained a mystery. The date is now proved beyond all doubt, for a cartouche of Seti I was found beautifully carved on wedge-shaped keystones of blackgranite which must have been built into the structure by its original founder. This evidence leads to the conclusion that the temple and osierion are contemporary.

After this discovery a trench was dug between the two buildings in search of some connection. It was found that the retaining wall of the temple is actually a prolongation of the outer wall of the back room of the osierion.

This room is a very dark entrance, being a mere slit, probably originally intended to have been filled in when the work was completed. The ceiling is adorned with two beautifully sculptured scenes, parts of which belong to the finest work ever executed by Egyptian artists, representing the Sky Goddess Nut. In one scene she appears as the Goddess of the Dead, the great mother. The space below is filled with scenes of the hereafter, of judgment and terror, while between her outstretched arms, which protect him, appears the figure of the King alone.

Even if the texts were less clear there could be no doubt that this was a tomb chamber, and the funerary texts definitely refer to Seti I. It therefore is obvious that this is his cenotaph, the duplicate of a tomb such as every Egyptian who could afford it erected at the sacred city of Abydos. Whether, however, the whole osierion or only this one dark chamber constituted the cenotaph is yet to be discovered.



## DECORATIVE ARTS AT METROPOLITAN

Museum Shows a Selection of Works  
from the Paris International Ex-  
hibition of Decorative Art

In company with the master crafts-  
men of European decorative and indus-  
trial arts, Jean Gauguin, son of the  
French painter of fact and fiction, is  
represented in a loan exhibition of fur-  
niture, ceramics, metal work, textiles  
and other decorative art works just in-  
stalled in the Metropolitan Museum of  
Art. Continuing until March 21, inclu-  
sive, the collection of objects will be  
open to the public in the large gallery  
for special exhibitions which recently  
housed the John S. Sargent Memorial  
Exhibition.

The objects now exhibited in the spe-  
cial gallery were selected from the In-  
ternational Exposition of Modern Deco-  
rative and Industrial Art at Paris in  
1925. The French craftsmen predom-  
inate, but there are ample representations  
of the work of the skilled artisans of  
other countries of Europe, including  
England, Denmark, Czechoslovakia and  
Sweden.

The younger Gauguin's small ceramic  
group is entitled "Silenus." It shows  
the oldest of the satyrs and the teacher  
of Bacchus, who was known to fable  
as the drunkenest of the satyrs.

"Gauguin had several pieces in the In-  
ternational Exposition of Modern Deco-  
rative and Industrial Art at Paris, and  
this is the only one that was not pur-  
chased by Europeans," explained Pro-  
fessor Charles B. Richards, Director of  
the American Association of Museums,  
which arranged for the exhibition at the  
Metropolitan and other museums of art  
in the United States. Professor Rich-  
ards selected the objects for the exhibi-  
tion. He said the younger Gauguin had  
won a large following because of his  
ability to put a touch of satire into his  
works.

The exhibition comprises more than  
400 objects, which, with few exceptions,  
have been lent by the artists or manu-  
facturers. The exhibition is notable for  
the inclusion of a large number of exam-  
ples of furniture which have permitted  
the arrangement of several interesting  
ensembles.

Credit in large measure is given to  
the leading department stores of Paris  
and other European commercial estab-  
lishments that have fostered the new  
movement in decorative arts. The cata-  
logue makes mention among others of  
the ateliers of Bon Marche and Prin-  
temps, Paris, and of the support to the  
movement given by Bing & Grondahl of  
Copenhagen.

In the loan collection are examples  
of furniture by Ruhlmann, Süe and  
Marc, Leon Jallot and A. A. Rateau.  
There are numerous examples of Ra-  
teau's bronze pieces, also a representa-  
tive group of the forged iron products  
of Edgar Brandt.

Some of the others represented by  
loans are Daum Frères of Nancy,  
France, glass vases and bowls in various  
decorations; the veteran potter, Auguste  
Delaherche of Paris, who was among the  
first of the Europeans to learn the secret  
of the sober effects produced by the  
Chinese and Japanese by high-fire kiln;  
Marcel Goupy, Paris, glass; Theodore  
Haviland, Limoges; Heal & Son, Lon-  
don; Rene Lalique, Paris; Scheurer,  
Lauth & Co., Paris, decorative panel and  
screen, and Paul Vera, Paris, decorative  
mural panels and water color sketches  
for wall decoration.

## EGYPTIAN OPPOSES ROCKEFELLER GIFT

CAIRO, Egypt—The offer of John D.  
Rockefeller, Jr., continues to preoccupy  
the Egyptian press. According to one  
newspaper, Ismail Sirry Pasha, Minister  
of Public Works, whose ministry con-  
trols the Department of Antiquities, is  
strongly opposed to acceptance of the  
gift, declaring Egypt does not need alms  
and that as long as he is at his post he  
will never allow the Department of  
Antiquities to be confided to such a com-  
mittee as is proposed by Mr. Rocke-  
feller.

## French Library Shows Medieval Art

PARIS—The Bibliothèque Nationale  
is continuing the series of special exhi-  
bitions of its treasures which it began  
last year. It has now brought together  
from the various State libraries in Paris  
a collection of manuscripts, book-bind-  
ings, wood-cuts, coins, medals, and  
other relics, to illustrate the art of the  
Middle Ages.

The main body of the exhibition con-  
sists of about 100 illuminated manu-  
scripts, representing the very pick of the  
libraries. Every one of them is a show  
piece, and seldom can so many treas-  
ures have been seen in public together.  
Many of them, such as the Psalter of  
St. Louis, the Vith century Gospel of  
St. Matthew, and the Paris "Terence,"  
are well known to scholars, but there are  
others which have never been exhibited  
before.

The collection of early Greek manu-  
scripts by Eastern European scribes of-  
fers a wonderful opportunity for tracing  
the development of the Byzantine art.  
Prominent among these are the pages  
of the Gospel mentioned above, which  
is probably the earliest illustrated edition  
of any part of the New Testament in  
existence. They were discovered casual-  
ly, so recently as 1899, by a French  
officer who was killing time in the little  
Black Sea port of Sinope. He bought  
them in the bazaar for 20f., and knew  
so little of their value that he used  
them for mounting photographs.

Of the classical period of the art of  
illuminating, the St. Louis Psalter, in  
which Samson can be seen working at  
the treadmill of the Philistines, and the  
XIIIth century Bible, illustrated with  
nearly 5,000 small paintings, are some of  
the most marvellous examples. But  
many visitors will prefer the more real-  
istic art of the XVth century, as in-  
stanced in the delightful hunting scenes  
of the *Livre de la Chasse* by Gaston  
Phébus, Comte de Foix, and a picture  
of the Fall of Jericho in a manuscript  
of Josephus, where the architecture of  
Jericho is contemporary French, and the  
river Jordan most evidently the Loire.

Of special interest to English visitors  
are a Book of Hours of the XVth cen-  
tury, written for Ralph Neville, Earl of  
Westmorland, and containing portraits of  
his wife and daughters, and a deed made  
by the Nobles and Boroughs of Eng-  
land in 1508, by which they pledged  
themselves to contribute to the dowry of  
Mary, the daughter of Henry VII. The  
seals affixed to this document are won-  
derfully well preserved.

Another important section of the ex-  
hibition is the colored woodcuts of the  
XIVth and XVth centuries. These were  
produced by the monasteries of that pe-  
riod and sold with indulgences to per-  
sons who cherished them with a certain  
amount of superstition and kept them  
among their clothes and personal pos-  
sessions as a protection against illness.  
The specimens shown are a revelation of  
the vigor in design and skill in composi-  
tion of the monastic artists, and the  
colors are still strikingly vivid. Noth-  
ing finer in the way of wood-engraving  
has been produced at later periods of  
art. These woodcuts were, of course,  
the first step towards book-printing, and  
to complete the chain a few early printed  
books have been included in the exhibi-  
tion.

Among the isolated exhibits are a cer-  
tain number of objects which have an  
historical as well as an artistic interest.  
The throne of Dagobert, which used to  
be preserved in the Abbey of St. Denis,  
suggests that ceremonial in the days of  
the Frankish kings was very simple. A  
sword and other objects taken from the  
grave of Childeric I are highly interest-  
ing.

It was a happy idea of the organizers  
of the exhibition to place a few early  
tapestries on the walls, for they show  
how closely connected the art of the  
weavers is with that of the scribes. This  
is also strikingly illustrated in an  
XIth century MS. of the Apocalypse,  
the pictures in which will forcibly re-  
mind anyone who knows them of the  
Bayeux tapestries.

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## DEERING GIFT IS VALUED AT \$528,000

CHICAGO—Oil paintings bequeathed  
to the Chicago Art Institute in the will  
of James Deering, former Vice-Presi-  
dent of the International Harvester  
Company, are worth \$528,000, it was re-  
vealed recently when an inventory was  
filed in Probate Court.

The paintings include "Rinaldo En-  
chanted by Armida," "Rinaldo and  
Armida in the Garden," "Armida  
Abandoned by Rinaldo" and "Rinaldo  
and the Hermit," all painted by Gio-  
vanni Battista Tiepolo and valued at  
\$100,000 each. Edouard Manet's "Christ  
Insulted" is an important work in the  
group presented and is valued at \$125,-  
000.

Two other paintings complete the col-  
lection, Gari Melchers' "Mother and  
Child," valued at \$2,000, and Walter  
McEwen's "La Madeleine," valued at  
\$1,000.

Mr. Deering died at sea on Sept. 21,  
1925, while returning from a trip to  
Europe.

## NEWARK MUSEUM MOVING COMPLETED

The task, begun ten months ago, of  
moving the 160,000 art and science treas-  
ures of the Newark Museum from the  
Newark Library and from storage  
storage warehouses to the new Museum  
building on Washington Street, is now  
complete.

The staff of the Museum is now en-  
gaged in installing the art, science, and  
industrial collections preparatory to the  
opening March 16th. When the Museum  
opens it will display a group of thirty  
paintings by living American artists  
purchased during the past year. This  
is one of the largest purchases of works  
by living artists ever made by an Amer-  
ican museum in a single year. It is the  
avowed policy of the Museum to en-  
courage living American art.

## Gothic Wood Sculpture Given to Art Institute of Chicago

A rare specimen of earliest Gothic  
wood sculpture, a crucifix from a vil-  
lage of northern Spain, has just been  
presented to the Art Institute by Miss  
Kate Buckingham of Chicago for the  
Lucy Maude Buckingham memorial col-  
lection. Little wood sculpture of this  
period survives. The figure, which is  
life-size, is one of the earliest known  
portrayals of the suffering Christ.

## Southwest Gets \$1,200,000

The Southwest Museum, Los Angeles,  
is one of five institutions among which  
upon the death of the widow, the estate  
of the late Dr. Norman Bridge will be  
equally divided. Each of the institu-  
tions, it is reported, will eventually re-  
ceive about \$1,200,000.

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## ANCIENT CITIES FOUND IN PERU

Records of a Civilization Dating  
From 1000 B. C. Discovered by  
British and Peruvian Explorers

LIMA, Peru—Dr. William Montgomery McGovern, of the University of London, and Señor Julio Tello, director of the Archaeological Museum of the Peruvian Government, report the discovery on the Paracas Peninsula, 25 miles south of Port Pisco (about 150 miles S. E. of Lima), of the remains of two ancient cities. One of these they have called Cerro Colorado, which is estimated to date back to 1000 B. C., and the second Cabeza Larga, dating back to 500 B. C. Near them are the ruins of a third town dating from Inca times.

The walls and courtyards of both the older cities are of red porphyry, Cerro Colorado being buried under 20 ft. to 30 ft. of sand. Adjacent to Cerro Colorado is an astonishing series of burial caverns, each shaped like a flat-bottomed water bottle, the base of which is about 16 ft. in diameter and the height 9 ft. They are reached through a narrow neck or shaft 3 ft. in diameter and from 9 ft. to 12 ft. high. The caverns are closed at the base of the neck by a covering of cane and seashells, while within each cavern have been found from five to fifteen mummies, ranged in a sitting position around the walls, as though a tribal council.

The textiles found in the Cerro Colorado burial caverns are magnificent in design. The pottery found was primitive and undecorated. The weapons and implements are of flint and roughly hewn. The only metal encountered was in finely worked gold headbands and other pieces of gold work for personal adornment.

The ruins of Cabeza Larga, also of red porphyry, indicate that the city had at least 10,000 inhabitants, whose textile and ceramic arts were derived from Cerro Colorado and resemble Nazca and Inca remains. The skulls of the inhabitants are unnaturally elongated, and both ruins revealed remarkable examples of trepanning. The textile designs of the Paracas cities indicate close relationship with the lost primitive civilization of the Tiahuanaco in the Bolivian highlands.

## BRITISH EXPLORER FINDS EARLY TOMBS

BASRA, Iraq—An important discovery has been made at Bahrein, one of the group of Aval Islands in the Persian Gulf near the coast of Arabia, by Dr. MacKay of the British School of Archaeology. It is a cemetery of the third millennium B. C. Sepulchral mounds seven miles from Manaweh, which have been excavated, have revealed burial chambers and cells containing decayed wooden pegs so arranged as to suggest that the wardrobes of the dead were hung there for use in after life.

The large tombs showed signs of having been robbed of valuable objects. The small tombs were intact. Pottery, ivory, shells, arrowheads and spearheads were found in them, but there was no trace of gold or silver. An ivory statuette of a woman shows high artistic talent.

Dr. MacKay says it is not impossible that Bahrein was the island where the Sumerians originated.

## Spinden-Mason Find Five Cities

Discoveries of the Ruins of Five  
Mayan Cities in Yucatan Will Add  
Greatly to Archeological Knowledge

The expedition to Yucatan headed by Dr. Herbert J. Spinden of the Peabody Museum, Harvard, and Gregory Mason, former editor of the *Outlook*, reports the finding of the ruins of five cities on the peninsula. While it is possible that some of these may have been known to exist, none of them has ever been investigated by modern scientists, so far as is known. Due to the ban placed on excavations by the Mexican Government, the explorers will be able to record only the readily accessible remains. They have, nevertheless, made two important discoveries, one of a type of mural painting different from those previously known, the other relative to the use of small sculptured figures.

The cities discovered are all of them located a few miles from the coast, and their sites are indicated from the sea only by small temples placed on the cliffs. Former expeditions have reported these temples but none before the Spinden-Mason has penetrated the interior.

In a dispatch to the *New York Times* Mr. Mason says:

COZUMEL, Mexico—"We have just returned to Cozumel from a six-day trip to the Yucatan mainland opposite this island. We discovered the sites of five ruined Maya cities within a fifteen-mile section along the coast, two being of much importance, while the others are smaller.

"The larger cities are believed to be Xkaret and Paalmul, meaning respectively 'Little Bay' and 'Broken Pyramid.'

"After reaching the mainland we traveled two miles south, where we found the ruined city of Xkaret. Five miles further south we discovered Paalmul. Going south four miles more, we came to Chakalal, and four miles beyond we reached Actuo. Then we went on to Acomal, which was the southern limit of our trip.

"The ruined city of Xkaret is surrounded by a stone wall six feet high and six feet broad, touching the sea on the north and south. It is the only ruined Maya city thus far discovered except Tulum (the most famous of the Maya ruins on the east coast of Yucatan) which is equipped in this way. Xkaret warrants much further study.

"Our discoveries included two new and important archaeological features. In the first place we found a different style of wall paintings from the examples previously found in the ruined cities of Tulum, Chichen Itza and Santa Rita.

"Secondly, we observed a peculiar use of small sculptured figures assembled from molded parts. These sculptures had been found previously in many places, but our trip proved their use for attachment in an upright position to the altars at the rear of the temples.

"We also found interesting proof of the connection between shrines and sanctuaries in the temples. Many times a tiny shrine was later built over and became a sanctuary.

"A very interesting feature in Paalmul was a large round tower with four terraces. It has only one small room, which was at the very top of the tower. It may possibly have hidden inner chambers similar to the tomb of the high priest of Chichen Itza.

"We are obeying the Mexican Government's ban on the excavation of such structures and are merely measuring and photographing them.

"In several of the temples at Chakalal and Acomal we found sculptures of faces, either of humans or of gods, which had been placed on the outside walls like gargoyles."

In point of the number of ancient ruins discovered at one time, the present expedition, with its latest report of the finding of five ruined cities, becomes the most important expedition that has explored the sites of the ancient Maya civilization, which has been dated by the Venus calendar recently deciphered by Dr. Spinden as far back as 613 B. C.

When the ruins of the five newly discovered Maya cities are excavated, as they will be sooner or later, it is expected that much valuable information will be added to the store of archaeological knowledge of the Western Hemisphere.

## NAPOLEONIC RELICS TO BE SOLD HERE

Six decorations and orders given to the Emperor Napoleon by European countries, which were found in his carriage when it was captured by the Prussians after the battle of Waterloo, will be brought soon to this country for exhibition and sale. F. Armont, an importer of 200 Broadway, said recently that the orders were owned by a merchant of Worms, Germany, and that owing to the stringency of money there he had decided to sell them in America.

According to Mr. Armont, when the carriage of Napoleon was captured after his flight from Waterloo thirteen of his decorations were found. They were sent to the Royal Prussian Ministry at Berlin, but later were given to Field Marshal Blücher, whose timely arrival at Waterloo saved the day for the coalition against France. Six of the decorations were presented by Blücher to his aide-de-camp, General W. B. van Panhuys. The seven decorations retained by Blücher are now in the Military Museum of Berlin.

After the death of General van Panhuys the collection was owned by his son, General G. E. A. van Panhuys. He sold them to a German collector.

The six orders are the star of the Legion of Honor, with the medallion bearing Napoleon's portrait; the star of the Danish Order of the Elephant, the jewel of the Saxon Rue Crown, the star of the Württemberg Crown, the jewel of the Württemberg Crown and the star of the Baden Order of Merit.

The orders are of gold and silver, and several contain jewels, including small diamonds. Mr. Armont, as agent for the owner, said the decorations would be here within a few weeks.

## JAPANESE TO SHOW ART AT "SESQUI"

TOKIO—Japan is going to take part in the Sesqui-Centennial celebration at Philadelphia, and the government has appropriated 1,150,000 yen (approximately \$500,000) for the purpose of sending a delegation and for exhibits.

Japanese artists and industrialists are planning to contribute many articles expressive of the individuality of the nation in their various lines.

Mr. Iwao Nishi, former commercial attaché to the Japanese embassy in Washington, is to be appointed, it is understood, to take charge of Japan's exhibits, with the office of commissioner general. Co-operating with him is the Japan Industrial Association, a body composed of the leaders in all lines of commercial endeavor, headed by Prince Fushimi, honorary president.

The Japanese section, it is understood here, will be in various buildings with floor space totaling approximately 36,000 square feet.

Marquis Mayeda is to lend the nation part of the Japanese exhibition of modern Japanese paintings in the Fine Arts building. This will include "Mackerel," a work by Seiho Takeno-Unchi, laureat painter to the imperial court, which the marquis recently purchased when it was on exhibition at the Uyeno Fine Arts Club here. This painting by Mr. Takeno-Unchi is considered among the best of contemporary Japanese art and was a tremendous favorite with crowds who attended the exhibit in Tokio recently.

In the realms of art other than painting, this nation will display five pieces from the imperial household department as the most authentic and representative of Japan's art in ancient days. Five selected pieces from the Imperial Art museum and five more from the Tokio Fine Arts academy will be added to the exhibit. The department of education also will contribute five pieces.

## Committee to Select Paintings for Sesqui Appointed

The New York committee of artists appointed to select paintings for the Sesqui-centennial International Exposition of the Pennsylvania Academy has been announced by the exposition committee. The five members are Gari Melchers, chairman; Joseph Pennell, Gifford Beal, A. Stirling Calder and Frank V. Du-mond. Jury committees were also appointed for New England and Western states.

## Salons Announce Closing Dates

(Continued from page 1)

makes it possible for those who exhibit in both the Independent and the Spring Salon to have two chances at purchase by THE ART NEWS. The successful participants in this purchase will undoubtedly gain very greatly in prestige and advertising. Therefore, we have deemed it advisable to give our members this special opportunity."

In order to make space for the increased membership which they expect, the Salons of America have reserved the third and fourth floors of The Anderson Galleries for their Spring Salon. This is twice the hanging space of last year. The directors are working on plans to make the Spring Salon the most interesting exhibition since it was founded in 1921 by Hamilton Easter Field. The exhibition will be all-American and many names new to this exhibition will appear in the catalogue. All artists are invited to write to the Secretary, care of The Anderson Galleries, 59th Street and Park Avenue.

## All Halls of the Louvre to be Open to Visitors

PARIS.—Announcement has just been made that the Ministries of Public Instruction and Beaux Arts have arranged to open the Louvre to visitors on all days except Monday, from 10 A. M. to 4 P. M. All of the galleries will be open.

## ARTS LEAGUE LUNCH IS WELL ATTENDED

Over fifty members of the Antique and Decorative Arts League attended the regular weekly luncheon at the Hotel Madison on Thursday, Feb. 18th where various matters of business were discussed and the following committees appointed:

**Executive Committee:** Edmond C. Bonaventure, Chairman; H. Michaelyan, Vital Benguiat, James Robinson, Henry V. Weil, A. M. Carey, Walter L. Ehrlich.

**Membership Committee:** John Ginsburg, John de Carvalho, Edward P. O'Reilly, Ralph M. Chait, Harold George Holt.

**Social Committee:** Edward C. Evans, Jr. and Count Paolo Attimis.

Plans were discussed for a dinner to be held sometime next month. Major Hiram H. Parke of the American Art Association was a guest at luncheon and among the new associate members is Mr. Jac Friedenberg, President of the Hudson Forwarding and Shipping Co., who in conjunction with Cameron-Smith & Marriott of London so successfully handled the shipment of Lord Leverhulme's effects now being sold at auction.

## American Collector in Paris Robbed

After working unobserved for several successive days, burglars have carried off everything of value from the residence in the Rue Bugeaud of a wealthy American art collector named Sulzberger. The value of the booty is estimated at many millions of francs, as not a single oil painting was left.

## The Museum Galleries (STUDIOS)

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ALBERT BELLEROUCHE MILITARY  
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## GOLDBLATT PICTURES BRING LOW PRICES

CHICAGO—The Goldblatt collection of paintings, including the famous "On the River Stour," by John Constable, was sold at public auction in the Grant Galleries for prices said by dealers to be among the lowest on record for a collection of first importance. The Constable, appraised at \$150,000, went to Dykes & Sons of London for slightly less than \$50,000. The Dykes bid was the only one received.

The collection included several examples of the work of Ralph Albert Blake, a Courbet, a Raeburn, a Corot, a Gilbert Stuart, an Inness, two Turners and a Deschamps, besides numerous other works of note.

"The Twins" by Louis Deschamps, appraised at \$25,000, brought \$2,225, and the Gilbert Stuart "Portrait of a Gentleman," valued at \$10,000, was sold for \$700. Hugues Merle's "The Bather" and Constant Mayer's "Reaper," both estimated as worth \$10,000, were sold for \$1,200 each. The J. M. W. Turner "Italian Landscape," appraised at \$15,000, was sold for \$1,600. An Inness "Landscape—Stockbridge, Mass.," valued at \$7,500, went for \$575, and the Corot "Petit Pacage," appraised at \$10,000, sold for \$2,800.

It was said by the Grant Galleries that most of the works went to individuals, few besides the Constable falling to dealers.

## FAMOUS PAINTINGS STOLEN IN GENOA

GENOA—A number of old masters, including a "Resurrection" by Van Dyck and a number of canvases by Rubens, have been stolen from the magnificent collection belonging to the millionaire, Signor Giuseppe Sabbatini.

The missing pictures are invaluable. The late Mr. Pierpont Morgan offered \$40,000 for the Van Dyck "Resurrection" alone, but the offer was refused.

The police are making careful investigations, and all dealers and collectors have been warned.

The pictures are so well known that unless the thieves are vandals enough to mutilate the pictures it is difficult to see how they will succeed in disposing of them.

## WASHINGTON LETTER OF 1789 DISCOVERED

A letter from George Washington to James Madison telling how Washington sought a modest lodging house as an escape from being compelled to do much entertaining as President immediately after his first inauguration has just come to light as the result of its sale by an unnamed private collector. The letter was written from Mount Vernon on March 30, 1789, to Madison, who at that time was one of Washington's closest personal friends and trusted advisers.

The former owner requested that his name be withheld when he sold the letter from the first President to the Rosenbach Company, 237 Madison Avenue. Dr. A. S. W. Rosenbach values the letter at \$3,000 but intends to add it to his collection.

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## British Society for Better Posters

Norman Wilkinson, Head of New Organization, Criticizes American Movie Advertising

LONDON—The poster, as everybody must have noticed who looks at the hoardings, has improved wonderfully in recent years, and now a Society of Poster Designers has been formed, with Mr. Norman Wilkinson, Mr. George Sheringham, Mr. McKnight Kauffer, Mr. Gregory Brown, and Mr. Macdonald Gill on the committee, and Mr. Steven Spurrier as secretary, for the purpose of directing the art into more definite channels, and of exhibiting British posters in exhibitions both abroad and at home.

"Already a considerable number of the best known poster-artists have joined the society, and more and more are coming in," Mr. Norman Wilkinson said. "We want to make British posters better known to manufacturers and advertisers, and to help people to realize that artists in this country can produce as good posters as, and even better than, any in the world. The French have, I believe, a great opinion of the modern British poster, which found its origin in 'The Meggarstaff Brothers.' They do not give us so much credit for our painting, qua painting, but for posters I think they look upon our artists as being as good as any."

"The Overseas Department of the Board of Trade have welcomed the Society very warmly, and have given us a good space for exhibiting a large number of posters at the British Industries Fair at the White City. We are also assisting to select British posters for the great exhibition this year in Czechoslovakia."

"By artists exhibiting together in this way and showing their posters to advantage, business men will be able to see and appreciate the value of employing the best men the country has to design their posters and show-cards. It goes without saying, yet it cannot be said too often that pictorial advertising pays; and why should we not be preeminent in poster art?"

"It is surprising that the printers have sat down placidly and watched the country being flooded with American cinema posters. It has been urged that, broadly speaking, films do not make sufficient appeal to the great mass of educated people; and, certainly, if one is to judge the merits of the average film by the posters issued to advertise it, the standard must be very low. Fortunately, we know this is not always the case, but there is no excuse for film posters of a type reminiscent of cheap melodrama bills of thirty years ago."

"The great film-producing companies usually herald the release of a new film by an announcement of the vast sums of money spent on a particular scene. An infinitesimal part of the money spent on really good posters would do far more to attract the public than this repetition of financial tit-bits."

"The poster is seen by the mass of the people all the time, and there is no excuse for bad work. Of late years it has been given a very much better artistic footing than it held formerly, and with the influx of more and more able artists into this branch of industrial art there is every likelihood that it will take a very high place."

## NO BILLBOARDS FOR ARIZONA

PHOENIX, Ariz.—A movement for the complete eradication of the poster and billboards from the public highways of Arizona, has been launched by the Phoenix Fine Arts association, by the adoption of a formal resolution protesting this form of advertising.

At a meeting of the association held in the home of Mrs. Jessie Burton Evans, attended by 50 of the 70 enrolled membership, enthusiastic discussion on the billboard situation was participated in by all present.

## BALLARD SAILS FOR SOUTH AMERICA

ST. LOUIS—James F. Ballard has set sail, this time in quest of something entirely new—that is, something old that is new to his collection. He confided just before he went away that he was not seeking Oriental rugs.

"Not that I wouldn't buy a particularly fine example if one managed to get in my way," he observed. "Usually when I cross the ocean to get a rug it is one I've had my eye on for years, waiting for the owner to get ready to part with it. I'm not after that kind of thing on this trip. I've been telling myself that the thing that interests me most is a superior example of Peruvian weaving. I have a little piece of linen woven by a native of Peru and it is so lovely, is such a high example of the creative art, that I want something more and better of the same kind. Then, the Peruvians a century ago wove marvelous blankets. I shall be on the lookout for some rare examples of blanket weaving."

Mr. Ballard added his real reason for going to South America: "I love cities. To me they have more personality than human beings have. They are more interesting. I have visited London thirty-six times. I know that dirty, smoky, wonderful old city as probably the people who have lived there all their lives don't know it. When I had come to know almost all the cities of Europe, through repeated visits, I conceived a desire to see the Orient. Of course, I made a Chinese rug my pretext. But the real reason was that I wanted to see Canton and Hong Kong and Shanghai after the fall of the empire. I wanted to see the new spirit of the Orient. Now I want to see Rio and Buenos Aires and Montevideo. I may venture over to the west coast—since the thing I am going for is the textile art of the Peruvians."

At this last remark the veteran rug collector's eyes twinkled. "You see, we have to fool ourselves a good deal in order to do the things that please us. I wouldn't for the world admit that I have an ambition to see all the great cities of the world. And so I am going to South America to collect Peruvian hand-woven linens. I sail the 30th of January." And he added, "Don't tell this until after I am safely out at sea!"

## OTTO KAHN BUYS FRENCH PRIMITIVE

(Continued from page 1)

it can be formed from a reproduction in black and white. The color is fresh and brilliant, the head of St. George is finely done, and the tiny figures in the background are mere wisps of paint put down with great skill. There is very little evidence of restoration.

Apart from this picture and the "Tower of Babel" by Tobias Verhaeght, the chief interest in the present exhibition lies in the Italian paintings. One of the finest of these is a beautiful "Adoration of the Magi" by Folchetto dan San Ginesio. It is a small panel, thirteen by twenty-three inches, very fine in color and excellently preserved.

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Drawings—Paintings

5, Boulevard de la Madeleine, Paris



## OBITUARY

Vol. XXIV—Feb. 27, 1926—No. 21

Private buyers at the sale of paintings from the collection of the late Viscount Leverhulme probably upset several well planned calculations on the part of the professionals. They did, in fact, rather take the bit in their teeth and run away with the pictures they wanted, backing their own judgment with their cash, in some cases, even against what is generally termed "advice." It is an indication of an increased health in the attitude of collectors; it shows a tendency toward the establishments of collections which shall have a really personal flavor. Much of collecting in America has been done on the "library table" basis, the adding of things to one's home which



Robert Milton Mitchill, for many years well known to collectors of rare books and objects of art, died recently at his residence, the Hotel Cambridge, 60 West Sixty-eighth Street. He was born in this city seventy-one years ago, a son of Robert Milton and Elizabeth Jones Mitchill. Since January, 1905, he had been connected with the Anderson Galleries, of which his son, Robert Milton Mitchill, Jr., is Treasurer. His wife and daughter also survive. Services were held at St. Stephen's Church, 122 West Sixty-ninth Street,



## EXHIBITIONS IN NEW YORK

CONSTANTIN BRANCUSI  
WILLIAM GRIMM  
PAUL BARTLETT  
Wildenstein Galleries

THREE of the so-called "moderns," the patriarch Brancusi at their head, are now exhibiting their works at the Wildenstein Galleries. Both because of greater reputation and the quality of his work, Brancusi is the first one of the three, probably, in most minds. There is no question that it should be so. Whatever one may think of his abstractions in sculpture, there can be no doubt that he is a true creative artist, that there is no effort at producing "stunts" in his work, that this is the genuine expression of his artistic creed. Both in the sculpture and the drawings which make up the current exhibition one is impressed by his genius for simplification. That, of itself, seems an obvious and trite remark and therefore needs some explanation. It is comparatively easy to produce a drawing or sculpture which shall be bare and bald. It is easy to hack off detail, to reduce a dead body to a deader skeleton. But it is difficult beyond words to produce a work in which there shall be no detail, no vagaries of line or form, nothing but the simplest of masses or lines and, by the very rightness of those simple means to create a work of art. It is here that Brancusi shows his genius. Stylistically he can be imitated; creatively he stands alone in his chosen manner.

THE DRAWINGS and paintings by William Grimm offer a promise and a disappointment. The promise lies in the drawings for the pictures which are hung on the walls. For almost all of the large canvases Grimm made drawings, evidently directly from the landscape which he purposed to paint. These are quite fine; there is movement and life in them and the color notations which he has made on their various parts add to their interest. Unfortunately he has not been too successful in transcribing, or transmuting, his drawings to canvas. The indecisive parts of the drawing become meaningless in the canvas; the minor faults of the primary work become exaggerated beyond even the increase in size.

PAUL BARTLETT occupies the large room on the top floor. There is quite a large collection of rather sentimental pictures capably painted in the best decorative manner.

CHARLES BURCHFIELD  
Montross Galleries

WHILE NUMBERLESS artists have hurried to Paris or Venice on a dangerous search for the "picturesque," Charles Burchfield has wisely remained at home. He has quietly observed the patterns of the commonplace, with the result that we find a noteworthy freshness in his paintings of industrial towns on the Ohio, in his translations into beauty of mean little houses set down by railroad tracks.

In "Ohio River at Wellesville," Mr. Burchfield has perhaps been most successful in rendering the commonplace exquisite. The sweeping curves of the river, bordered by low hills, the factory building clustered in the foreground, create their own inevitable rhythms. "A Cold Day in January" makes interesting one of those Middle Western houses that seems irrevocably ugly. "Mellow

Autumn Afternoon" again weaves overtones of beauty into a shabby little frame house, before which two women stand, gossiping. The bare branches of trees form a pattern over the perspective of a little factory town by the railroad tracks in the painting called "Wellesville, Ohio."

Mr. Burchfield is not quite so successful when he essays subjects that are closer to nature. His studies of approaching storms seem to torture the cloud forms too arbitrarily. "The Evening Star," a canvas that attempts the poetic mood, worries one by its diagonals of clouds that disturb the clear verticals of tree trunks. But however one may react to certain individual canvases, the twenty-four paintings of Mr. Burchfield give clear evidence of his sincerity and individual vision.

E. W. TARBELL  
E. C. REDFIELD  
THE DAVIES COLLECTION  
Ferargil Galleries

The lion and the lamb lie down together at the Ferargil Galleries this week. In the first two rooms are hung the paintings from the Arthur B. Davies Collection of which an account was published in THE ART NEWS last week. In addition to the list then given, Mr. Davies has included three Cézanne watercolors and a drawing by Rodin in the exhibition. Beyond the Davies pictures there is hung an exhibition of recent paintings by E. W. Tarbell and E. C. Redfield. The two shows make a most interesting contrast.

In any exhibition there is almost always one group of pictures which stands out above the rest, both by quality of the works and their placing. At the Ferargil Galleries this group is hung in the first room. There are four great watercolors. Three are Cézanne's, two of them landscapes and the other a long, narrow panel showing the heads and forequarters of three horses against a mountainous background. In its economy of line and color—the painting is almost a monotone—it is strongly suggestive of the Chinese. Between the two landscapes Derain's "Last Supper" is hung. There are very few watercolors which could hold their own as this does in such company.

The exhibition is a record of both struggle and achievement; sometimes the struggle is bitter; the achievement, as expressed in the Cézannes, the "Last Supper," and "Landscape in Blue," also by Derain, is of a very high order. But everywhere, in all the pictures, there is life. Nowhere is there the philosophic calm which distinguishes the Tarbells and Redfields in the last gallery.

H. E. SCHNAKENBERG  
F. Valentine Dudensing Gallery

SCHNAKENBERG has the boldness to paint whatever appeals to him as paintable, regardless of tradition. An alarm clock and a cigar box with florid wrappings resting upon a copy of the Daily News are not too vulgar; a Louis XVI commode and a sophisticated statuette against the studied rhythms of a late 18th century wallpaper, are not too dangerously elegant. His abundant energy and gusto translate themselves into all his material, making it full of interest, whatever its subject.

In portraiture, Mr. Schnakenberg turns naturally to the interpretation of complex and sophisticated types. "The Gui-

tar Player," the portrait of Mlle. Claudia Ivanova, the head of Adelaide Lawson all seem to say things wisely about personalities that are rather strange to themselves. In the paintings of acrobats Schnakenberg turns with delight from the complexities of personality to adroit contortions of the human body, clothed in tights of circus pink and blue.

While less strongly individual in color and conception, Mr. Schnakenberg's landscapes hold more of emotion than the portraits and still lifes. His "Orchard" and "Old House" evoke moods that are deeper and more personal than his other paintings. They never tempt one to use the word "amusing" in comment as do some of the still lifes.

The bright clear colors of these canvases have found a most happy background in the cool grayish walls of Mr. Dudensing's new gallery.

"TODAY IN AMERICAN ART"  
Rehn Gallery

MR. REHN has selected a provocative title for his exhibition of twenty-one canvases by such artists as Henri, Luks, Speicher, Hassam and others who have found wide favor with the public. With the exception of Bellows, each artist shows but a single painting. Several of the canvases were executed especially for the present exhibition.

"Carmaline," with its fine three-dimensional quality, will appeal to all admirers of Eugene Speicher's portraiture. He has found exquisite roundness of contour in this painting of a young girl, wearing sapphire colored beads that find their echo in the blue-black of her hair. Another arresting canvas is Maurice Prendergast's "Group of Figures" in which delicate rhythms of figures and trees are translated into color that is peculiarly the artist's own. Rockwell Kent's "Parry Harbour," with jagged mountains casting bold shadows on the bay, has the rugged strength and simplicity of Mr. Kent's best work.

Of the two canvases by Bellows, "Pigs and Donkey," seems to have the greater gusto and vivacity; the delicate touches of shell pink on the ears of his pigs are delightful. Also amusing is Edward Hopper's "Sunday," a middle western shop keeper slouched dejectedly on the front steps of a shuttered store.

Jerome Myers, William J. Glackens, Henry McFee and Leon Kroll also show canvases of distinction.

One must confess to a few disappointments. Childre Hassam's "Diana as Spring," essays a tenuous lyricism that does not quite succeed. Robert Henri's "Letitia" is a portrait that seems too much a charming formula, while George Luks', "Girl from Madrid," re-echoes tones of claret and vermillion in a way that becomes obvious. Other artists exhibiting are Kuehne, Mahonri Young, Allen Tucker, Gifford Beal, Walter Griffin, Robert Spencer and Ernest Lawson.

CHARLES BEIN  
JOSEPH MARGULIES  
Burnet-Clark Gallery

CHARLES BEIN exhibits pastels and watercolors at the Burnet-Clark Gallery. Although the tropical landscapes in pastel are striking in subject and color, we prefer the watercolors, with their greater clarity and restraint, especially one entitled "The Streets of Tangiers," where deep blue and lavender shadows lurk among the white walls. "Eze," another watercolor of a quaint town on a rocky hillside, has the same sincerity and directness.

Among the tropical subjects, "Negro Baptism" has dramatic quality and effective contrasts. In all his pastels, Mr. Bein is successful in producing the lush greens of tropical vegetation, the drip of Spanish moss from huge trees and the flight of strange birds through dense foliage. His jade greens and magentas have just the right quality for the atmosphere he strives to produce.

JOSEPH MARGULIES, in lithograph, etching and drawing, shows himself a conscientious and earnest craftsman. A bit scattered in his choice of subjects, he wanders from studies of Ghetto types to a search for the quaint in the byways of Paris and Italy. His portrait studies seem to come off better than his attempt to find the evanescent picturesque although there are doubtless many who will admire the fragile delicacy of mood and color in "Canal in Bruges, Nocturne." Among the portrait studies, "French Widow, Musing," trenchant and delicately ironical, seems the most notable.

## FUTURE AUCTION SALES

BRITWELL COURT LIBRARY  
Southeby's, London  
Sales March 15-18 March 22-24

The most recent selection from the Britwell Court library will be sold at auction at Sotheby's, London, during March. There are numerous rarities included.

The work to be noted in the Early English Poetry and other literature section is a large copy of Thomas Blenerhassett's "A Direction for the Plantation in Ulster," 1610. This contains "Sixe principall things, viz.: (1) The securing of that wilde cuntrye to the Crowne of England, (2) The withdrawing of all the Charge of the Garrison and men of Warre, (3) The rewarding of the olde servitors to their good content, (4) The means how to increase the Revenue to the Crowne, with a yearely very great sum, (5) How to establish the Puritie of Religion there, (6) And how the undertakers may with

security be enriched." Next comes one of nine known examples (all imperfect) of the first edition of John Lydgate's translation of Boccaccio's "Fall of Princes," 1494, with 214 leaves instead of 216. This is the first dated book in which R. Pynson, the printer, used woodcuts.

Timothy Bright's "Characterie," 1588, is one of two known copies (the other is in the Bodleian Library), and the first book on modern shorthand writing. Of great rarity is the little work, dated 1607, giving "A true report of certain wonderful overflowing of waters . . . in Summerset-shire . . . and other places of England: destroying many thousands of men women, and children. . . ." Edward Holdsworth's "Muscipula: The Mouse-Trap," 1728, is the only perfect copy known of the first distinctly literary production of the Maryland Press. Bound in original black morocco it is possibly the earliest American gold-tooled binding extant.

In the Law and History section is the apparently only known impression of W. Bullock's "Introduction . . . to print, write, and reade English Speech," 1580; and the only other known copy of "Ane

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Chester Beach	Herman A. MacNeil
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Gutzon Borglum	R. Tait McKenzie
H. K. Bush-Brown	Willard Paddock
Margaret French Cresson	Augustus Lukeman
Cyrus E. Dallin	Edith B. Parsons
James Earle Fraser	Attilio Piccirilli
Laura Gardin Fraser	Albin Polasek
Daniel Chester French	A. Phimister Proctor
Harriet Frishmuth	Brenda Putnam
Sherry Fry	Arthur Putnam
John Gregory	Lucy Perkins Ripley
Leo Friedlander	Victor Salvatore
Carl Augustus Heber	Janet Scudder
Malvina Hoffman	Peer Smed
Anna Vaughn Hyatt	Lorado Taft
C. Paul Jennewein	Bessie Potter Vonnob
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"PONTE SANTA TRINITATA, FLORENCE"

By HENRY S. EDDY

Included in the exhibition of his work beginning March 1st at the Babcock Galleries.

Discourse touching the Estait present in October, 1571," written in vernacular Scotch in the form of a dialogue between "Thomas" and "George," is in the Lambeth Palace Library. "The Market . . . of Usurers," by W. Harris, 1550, is known only in the present example; one other copy is said to be known of an English and Latin vocabulary, entitled "Os Facies Metu" (c. 1510?); and John Rastell's "Cronycles of Englande and of Dyvers Other Realmes" (? c. 1536) is an unrecorded edition of his "Pastyme of People," one of the scarcest histories in print.

## RALSTON PAINTINGS

A. A. A. Exhibition from Mar. 6  
Sale Mar. 12

It is announced that Louis Ralston and Son, 730 Fifth Avenue, for over a quarter of a century one of the best known picture dealers in New York, will consign about 100 paintings for sale at auction to the American Art Association, in settlement of the estate of the late William Johns Ralston.

These paintings, including many fine examples of old masters and the Barbizon school will be on exhibition March 6th at the American Art Association and will be sold there on Friday, March 12th. Further information relative to the paintings in this sale will be given next week when the exhibition will be reviewed.

## A. R. LOUIS COLLECTION

A. A. A. Exhibition, Feb. 27th  
Sale, March 4th, 5th, 6th

MR. A. R. LOUIS, an antiquarian well known to collectors both here and abroad, has scoured the art centres of Italy and Europe in his effort to secure the finest examples the market could offer. The result has been that his collection of Italian furniture, bronzes, sculpture, tapestries and textiles of the Gothic, Renaissance and later periods is exceedingly interesting and offers some very fine and rare examples to the public. One of the most interesting items is an Istrian marble relief frieze in ten sections, that is authenticated by Ernest Govet and Professor Drassi of Florence. This valuable Istrian frieze was removed from Italy a decade ago before the present restriction against exporting objects of art was enforced. It has since formed the chief architectural feature of the baronial hall of a chateau in the Rhone Valley.

Another particularly fine item is a French fifteenth century credenza that shows the decided moment in the evolution of furniture from the Gothic to the Renaissance period. Some money changers tables exhibit the picturesque contours so frequently seen in the paintings of Hans Holbein. The beautiful tex-

tiles and Gothic and Renaissance tapestries, possess the possibilities of adaption to the much sought after color scheme of interior decoration. Not to be overlooked is the group of bronze mortars, which are of exceptional quality.

SILVER REMOVED FROM  
2 EAST 57th STREET

A. G. Exhibition, Feb. 27th  
Sale, March 5th and 6th

This important collection of Old English silver and Sheffield plate, removed from 2 East 57th Street, is representative chiefly of the silversmiths who worked during the period from

Queen Anne to George IV. Many very prominent makers are represented in this collection with many fine examples of their delicate art.

Among these may be mentioned, a pierced oval cake basket by Paul Lamerie, a set of four boat shaped sweetmeat dishes with lion mask supports by Peter Archambo, two pierced oval cake baskets, dated 1750 and 1755, by Samuel Courtauld, recalling the famous cartouches of Daniel Marot. John Lamerfert and John Cafe are represented by two sets of four table candlesticks with figural stems, dated 1748 and 1756, while a ewer shaped pitcher in pure style is by Nathaniel Locke, made in 1709.

The Irish pieces include three small salvers by John Wilme, Dublin, circa

1740 and also a fine Chippendale epergne of the period circa 1760.

The modern silver includes whole dinner and dessert services by prominent New York makers, some pieces reproducing the fine designs of the early periods.

ORIENTAL RUGS REMOVED  
FROM 2 EAST 57th STREET

A. G. Exhibition, Feb. 27th  
Sale, March 2nd

This valuable collection of rugs comprises 118 examples of Oriental weaves, many of them antique. Especially fine are the Persian, Caucasian and Asia Minor rugs. A few antique Aubusson carpets are also included, among them a fine specimen of the Louis Philippe period, with the initials of Marie Antoinette.

Among the antique Oriental rugs, we may mention especially No. 26, an antique Kuba animal rug of fine design, No. 47, a XVIIIth century "Transylvania" rug with rich red ground, and a Kuba specimen with palmette flower design, also of the XVIIIth century.

Several specimens in silk are included. Among these are No. 27, an Indian silk rug with ivory white ground, No. 41, a Kashan silk prayer rug, No. 59, a Kashan silk rug with floral palmette borders and No. 82, a Persian silk rug with red field and palmette border.

Other interesting examples are a Lahore rug of Ispahan design with a floral

palmette field, a mammoth size Kirman rug with medallion field, and a very fine Senna rug with red ground.

## STANDISH LIBRARY

A. A. A. Exhibition, Feb. 27th  
Sale, March 3rd and 4th

Library Sets of Standard Authors, Extra-Illustrated Works, fine Medieval and Modern Illuminated Manuscripts, rare First Editions from the XVIth to the XIXth century and autographs of celebrities, from the collection of the late Mrs. Hannah M. Standish of Pittsburgh, Pa., will be an interesting sale of next week.

The sets in this collection are unusually desirable, mostly bound in full levant with doublures and elaborately decorated.

Among the extra illustrated works exclusive of the sets above mentioned are: Irving's Life of Washington, with 5 vols. of Autograph Material; Dorr's Memoirs of J. F. Watson; Baring-Gould's Napoleon; and a magnificent volume of Napoleonic Mementos, including Miniatures and Autographs.

The Illuminated Manuscripts include a number of exceptionally desirable Medieval Manuscripts, and also exquisite specimens of the work of Alberto Sangorski of the Sermon on the Mount and Stevenson's Prayers, both in rarely beautiful bindings by Riviere.

(Continued on page 13)

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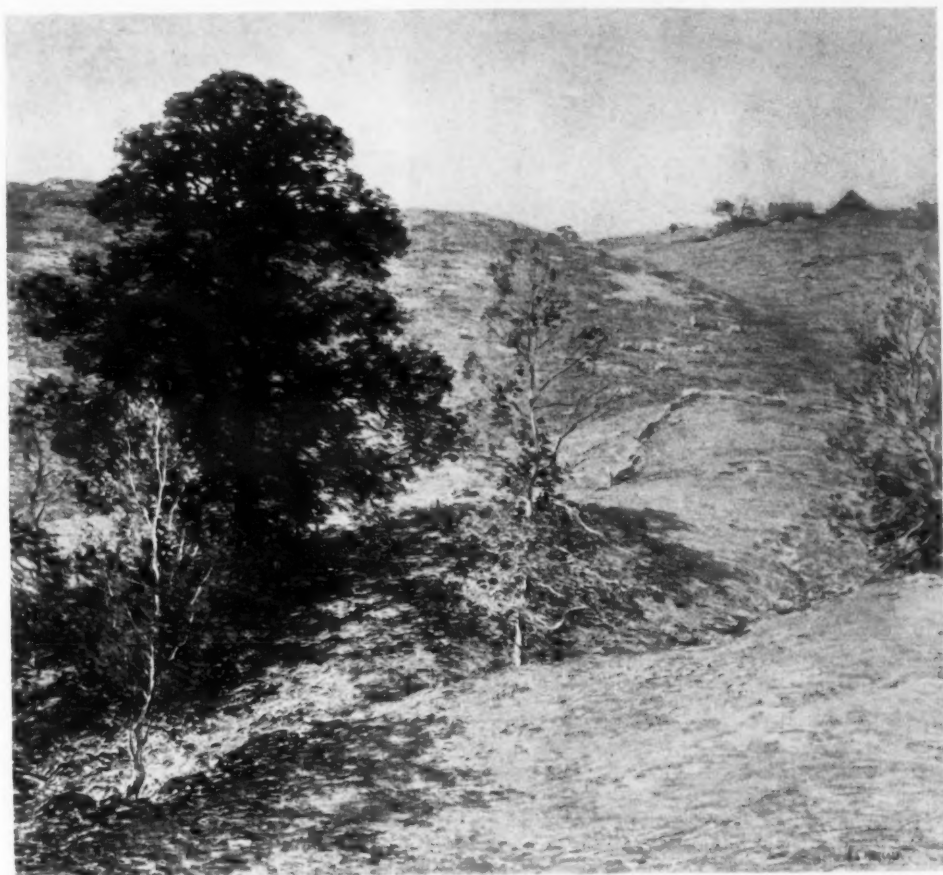
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THERE are one hundred and sixty paintings in the sale, including examples of H. Golden Dearth, Ralph A. Blakelock, George De Forrest Brush, William M. Chase, Emil Carlsen, George Fuller, George Inness, J. Francis Murphy, H. D. Martin, H. W. Ranger, Gilbert Stuart, Thomas Sully, A. H. Wyant, Sir William Beechey, Francis Cotes, Charles Warren Eaton, Louis Gallait, Charles W. Hawthorne, J. C. Cazin, John Crome, J. J. Henner, Henry Inman, William T. Richards, Albert P. Ryder, Marcus Simon, Horatio Walker, Charles Jacque, and others.

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# AUCTION REPORTS

### LEVERHULME PAINTINGS

Anderson Galleries—The first session of the sale of paintings from the Lord Leverhulme collection was held on the evening of Feb. 17th. 108 paintings were sold for a total of \$86,980. There are to be two more sessions of the painting sale. The highest price of the evening was that paid by Scott & Fowles for Gainsborough's "Portrait of a Young Girl"—\$20,000. The list of paintings sold with their catalogue number, description, purchaser and price, follows:

- 1—Gold Fish (Sir Lawrence Alma-Tadema, R. A. English, 1856-1912); Miss H. Counihan, agent.....\$950
- 2—The Siesta (Sir Lawrence Alma-Tadema, R. A. English, 1856-1912); A. M. Todd.....\$500
- 3—Preparations in the Colosseum (Sir Lawrence Alma-Tadema, R. A. English, 1856-1912); Rosenbach Co.....\$800
- 4—The Shepherdess (Pierre Billet, Contemporary French); Morris Hillquit.....\$175
- 5—A View on the Seine (Richard Parkes Bonington, English, 1802-1828); Scott & Fowles.....\$1,600
- 6—Wagon on the Sands, Normandy (Richard Parkes Bonington, English, 1802-1828); Scott & Fowles.....\$800
- 7—Chateau of the Duchess de Berri from the Garonne (Richard Parkes Bonington, English, 1802-1828); Scott & Fowles.....\$1,000
- 8—Two Fishermen (Richard Parkes Bonington, English, 1802-1828); John H. McFadden.....\$700
- 9—Priscilla (George Harry Boughton, R. A. English, 1833-1905); Miss H. Counihan, agent.....\$275
- 10—Cinerarias (Frank Brangwyn, R. A., contemporary, English); A. U. Newton.....\$1,750
- 11—The Newspaper Boy: The Coster Girl (Edith Ruby, Brews, contemporary, English); Robert Hyman.....\$40
- 12—The Rose Bower (Sir Edward Burne-Jones, aBrt., R. A. English, 1833-1898); Mrs. E. J. McVoy.....\$1,300
- 13—The Princess Chained to the Tree (Sir Edward Coley Burne-Jones, Bart., R. A. English, 1833-1898); Louis Bamberger.....\$1,000
- 14—Hill Fairies (Sir Edward Coley Burne-Jones, Bart., R. A. English, 1833-1898); Mrs. E. J. McVoy.....\$1,000
- 15—Wood Nymphs (Sir Edward Coley Burne-Jones, Bart., R. A. English, 1833-1898); Mrs. E. J. McVoy.....\$1,000
- 16—The Garden of Fawn (Sir Edward Coley Burne-Jones, Bart., R. A. English, 1833-1898); Mrs. E. J. McVoy.....\$1,400
- 17—Spes (Sir Edward Coley Burne-Jones, Bart., R. A. English, 1833-1898); Mrs. M. Sterner.....\$500
- 18—The Letter (Ludovicus Antonius Carolus, Belgian, 1814-1865); G. E. Jordan.....\$200
- 18A—Paris and Oenone (Giovanni Batista Cipriani, R. A., Anglo-Italian, 1727-1785); A. M. Todd.....\$1,200
- 19—Hayricks (George Clausen, R. A., contemporary, English); W. G. Mills.....\$35
- 20—Abingdon-on-Thames (Vicat Cole, R. A., English, nineteenth century); Clapp & Graham.....\$1,250
- 21—Out of School (William Collins, R. A., English, 1788-1847); W. G. Mills.....\$175
- 22—Alcibiades (Katherine M. Colls, contemporary, English); D. T. Deyer.....\$20
- 23—A Cottage by the River (John Constable, R. A., English, 1776-1837); G. P. Douglas.....\$650
- 24—The Ruins of Netley Abbey (John Constable, R. A., English, 1776-1837); C. J. Welch.....\$250
- 25—A Lane With Overhanging Trees (John Constable, R. A., English, 1776-1837); E. W. Frothingham.....\$550
- 26—Near East Bergholt (John Constable, R. A., English, 1776-1837); C. J. Welch.....\$650
- 27—Arundel (John Constable, R. A., English, 1776-1837); M. F. Chas.....\$1,000
- 28—A Country Lane (John Constable, R. A., English, 1776-1837); W. G. Mills.....\$250
- 32—A Farm Scene (John Constable, R. A., English, 1776-1837); H. W. Rice.....\$800
- 30—Woody landscape (John Constable, R. A., English, 1776-1837); Smith College Museum.....\$275
- 31—Landscape (John Constable, R. A., English, 1776-1837); E. & A. Milch, Inc.....\$200
- 32—A Farm Scene (John Constable, R. A., English, 1776-1837); A. M. Todd.....\$300
- 33—Autumn Landscape (John Constable, R. A., English, 1776-1837); B. N. Gruntal.....\$350
- 34—A Woody River Scene (John Constable, R. A., English, 1776-1837); W. G. Mills.....\$375
- 35—A Study of a Common (John Constable, R. A., English, 1776-1837); D. A. Reed.....\$225
- 36—A Study of Trees (John Constable, R. A., English, 1776-1837); Arthur Ackerman & Son, Inc.....\$225
- 37—The Edge of a Wood (John Constable, R. A., English, 1776-1837); Mrs. Wm. T. Towner.....\$250
- 38—Caravan Scene (John Constable, R. A., English, 1776-1837); Mrs. Charles Payson.....\$300
- 39—A Riverside Village (John Constable, R. A., English, 1776-1837); Mrs. Charles Payson.....\$650
- 40—A Study of Two Horses (John Constable, R. A., English, 1776-1837); Samuel Seabury.....\$125
- 41—A Woody Landscape (John Constable, R. A., English, 1776-1837); Miss H. Counihan (agent).....\$600
- 42—The Sleeping Cupid (Antonio Allegri da Correggio, Italian, 1494-1534); Mrs. E. J. McVoy.....\$350
- 43—Portrait of James, Second Earl of Fife (Francis Cotes, R. A., English, 1725-1770); Adrian Edsberg.....\$900
- 44—Lady Melbourne (?) (Francis Cotes, R. A., English, 1725-1770); Harriet C. Bryant, agent.....\$2,750
- 45—Countess of Shannon (Francis Cotes, R. A., 1720-1770); Mrs. E. J. McVoy.....\$800
- 46—Portrait of a Lady (Francis Cotes, R. A., English, 1726-1770); J. L. Brennan.....\$300
- 47—Fishing Boats and Figures (John Sell Cotman, English, 1782-1842); F. A. Park.....\$60
- 48—A Seascape (John Sell Cotman, English, 1782-1842); B. H. Gruntal.....\$200
- 49—A Havfield (David Cox, English, 1783-1859); Miss H. Counihan, agent.....\$300
- 50—Rustic Figures (David Cox, English, 1783-1859); Scott & Fowles.....\$250



"CALLER HERRING" By J. E. MILLAIS

Sold to Lord Leverhulme at Christies for 1,800 guineas. Bought by Alvin T. Fuller, at Anderson, for \$31,000.



"PORTRAIT OF PEPE ILLO" By GOYA

Sold at Christies in 1919 for 2,500 guineas. Bought for Mrs. George M. Payson, at Anderson, for \$25,000.

- 51—A Cloudy Landscape With a Windmill (David Cox, English, 1783-1859); Scott & Fowles.....\$500
- 52—Peace and War (David Cox, English, 1783-1859); Rosenbach Company.....\$2,500
- 53—The Lady of Shalott (Walter Crane, English, 1845-1915); Mrs. A. Kingsbury.....\$125
- 53A—Schwanen Jungfrauen (Walter Crane, English, 1845-1915); Barnett J. Klar.....\$450
- 54—A View in Norfolk (John "Old" Haskell, English, 1708-1821); F. T. Haskell.....\$1,500
- 55—A study of cattle watering (John "Old" Haskell, English, 1708-1821); Samuel Seabury.....\$250
- 56—A landscape (John "Old" Haskell, English, 1708-1821); Mrs. William T. Tonner.....\$1,150
- 58—The edge of a wood (John "Old" Haskell, English, 1708-1821); Ehrich Galleries.....\$600
- 59—A view of Norfolk (John "Old" Haskell, English, 1708-1821); I. C. Blandy.....\$450
- 60—The Landreass (Norah L. M. Cundell, Contemporary English, W. M. Grant.....\$100
- 61—Washing Clothes in a Stream (Charles Francis Daubigny, French, 1817-1878); Mrs. Charles Payson.....\$850
- 62—Still life painting (Jan Davidz de Heem, Dutch, Died 1674); Lewis & Simon.....\$600
- 63—Still Life (Alexandre Francois Frederico Lage.....\$325
- 63A—A coast scene (Henry Dawson, English, 1811-1878); Frederico Lage.....\$325
- 63A—Still Life (Alexandre Francois Desportes, French, 1661-1743); Miss Mabel Green.....\$1,250
- 64—Lincoln Cathedral (Peter de Wint, Dutch, 1784-1849); H. M. Duns.....\$550
- 65—A lady promenading (Narcisse Virgile Diaz de la Pena, Spanish, 1809-1876); J. T. Hawkins.....\$500
- 65A—The Redemption of Tannhauser, Sir Frank Dicksee, P. R. A., contemporary English; M. Leopold Baron De Popper.....\$600
- 65B—The Symbol (Sir Frank Dicksee, P. R. A., contemporary English); Rosenbach Co.....\$1,300
- 66—The Sea Nymph (Herbert James Draper, English, 1864-1920); F. W. Schumacher.....\$125
- 67—A Seascape with Shipping (Dutch school, seventeenth century); Ehrich Galleries.....\$150
- 68—Miniature Portrait of a Gentleman (early English school, seventeenth century); Ehrich Galleries.....\$125
- 69—Two Children with Bird's Nest (early school, nineteenth century); Ehrich Galleries.....\$1,000
- 70—Lady and Spaniel (early English school, nineteenth century); Adrian Eckberg.....\$400
- 71—Boy with Hoop and Dog (early English school (nineteenth century); Robert Hyman.....\$200
- 72—Haru-no-yuki (Sir Alfred East, R. A., English, 1849-1913); Rosenbach Company.....\$400
- 73—Autumn in Spain (Sir Alfred East, R. A., English, 1849-1913); W. G. Mills.....\$425
- 74—A Flower Painting (English school contemporary); Barnett J. Klar.....\$60
- 75—A Youth Asleep Beside the Sea (William Etty, R. A., English, 1787-1849); Robert C. Vose.....\$500
- 76—Venus Disarming Cupid (William Etty, R. A., English, 1787-1849); Robert C. Vose.....\$1,000
- 77—Venus and Cupid (William Etty, R. A., English, 1787-1849); F. T. Haskell.....\$1,200
- 78—Venus, Cupid and Mars (William Etty, R. A., English, 1787-1849); Darlacher Bros.....\$400
- 79—An Allegory of Plenty (William Etty, R. A., English, 1787-1849); J. T. Hawkins.....\$400
- 80—The Reading Magdalen (William Etty, R. A., English, 1787-1849); Robert C. Vose.....\$300
- 81—Pandora Crowned by the Four Seasons (William Etty, R. A., English, 1787-1849); A. M. Todd.....\$600
- 82—Cupid (William Etty, R. A., English, 1787-1849); A. de Braganca.....\$450
- 83—A Sketch for the Rape of the Sabine (William Etty, R. A., English, 1787-1849); Karl Freund.....\$125
- 84—A Male Figure Seated (William Etty, R. A., English, 1787-1849); Robert C. Vose.....\$150
- 85—A Female Figure Seated (William Etty, R. A., English, 1787-1849); G. E. Jordan.....\$200
- 86—Female Figure Kneeling (William Etty, R. A., English, 1787-1849); Darlacher Bros.....\$275

- 87—A Female Figure Seated (William Etty, R. A., English, 1787-1849); Mrs. M. H. Smith.....\$500
- 88—A Seated Nymph (William Etty, R. A., English, 1787-1849); Mrs. M. H. Smith.....\$525
- 89—Female Figure (William Etty, R. A., English, 1787-1849); Darlacher Bros.....\$475
- 90—A group of Three Female Figures (William Etty, R. A., English, 1787-1849); Robert C. Vose.....\$550
- 91—A Seated Female Figure (William Etty, R. A., English, 1787-1849); B. J. Klar.....\$375
- 92—The Bathers (William Etty, R. A., English, 1787-1849); B. J. Klar.....\$750
- 93—The Rendezvous (Thomas Faed, R. A., Scotch, 1826-1900); W. G. Mills.....\$35
- 94—A Flat Landscape (Anthony Vandyke Copley Fielding, English, 1787-1855); Samuel Seabury.....\$150
- 95—Still Life—A Flower Painting (Lady Fanny Fildes, contemporary English); W. F. La Porte.....\$85
- 96—Still Life (Lady Fanny Fildes, contemporary English); T. C. Dawson.....\$50
- 97—Miniature Portraits of a Lady and a Gentleman (Flemish School, sixteenth century); M. L. Glass.....\$80
- 98—Saint Sebastian (Flemish School, sixteenth century); F. W. Schumacher.....\$90
- 99—Saint Christopher (Flemish School, sixteenth century); M. J. Rougion.....\$60
- 100—June at the Farm (Elizabeth Stanhope Forbes, A. R. W. S., contemporary English); W. G. Mills.....\$275
- 101—Landscape (Onslow Ford, English, 1852-1901); M. L. Glass.....\$15
- 102—Mist and Sunbeams in the Barmouth Estuary (Robert Fowler, R. A., English, 1800-1870); E. Black.....\$50
- 103—"Spring" and "Summer" (French School, eighteenth century style); Ehrich Galleries.....\$150
- 104—Duke of Cumberland (Thomas Gainsborough, R. A., English, 1727-1788); George P. Douglas.....\$2,000
- 105—Portrait of a Young Girl (Thomas Gainsborough, R. A., English, 1727-1788); Scott & Fowles.....\$2,000
- 106—Mr. Nuthall (Thomas Gainsborough, R. A., English, 1727-1788); John Levy Galleries.....\$2,400
- 107—Portrait of a Gentleman (Thomas Gainsborough, R. A., English, 1727-1788); Samuel Seabury.....\$1,000
- 108—A River Scene (Thomas Gainsborough, R. A., English, 1727-1788); B. H. Gruntal.....\$2,500

### LEVERHULME PAINTINGS

#### SECOND SESSION

Anderson Galleries—A total of ninety-four pictures were auctioned in the second session of the Leverhulme picture sale, nearly all of which were bought by Americans. The total for this sale was \$149,465; for the two \$236,440. Total of the sale to date, \$878,250.

The list of paintings sold with the catalogue number, description, the purchaser and the price, follows:

- 109—Portrait of Robert Devereux, second Earl of Essex, 1567-1601 (Marc Geeraerts, Anglo-Belgian, sixteenth century); R. C. Vose.....\$275
- 110—Portrait of a lady (Marc Geeraerts, Anglo-Belgian, sixteenth century); Mrs. Graham F. Blandy.....\$650
- 111—Flora (Eric George, contemporary English); H. S. Greims.....\$225
- 112—Flower Painting (Marguerite Gerard, contemporary French); J. J. Hanauer.....\$600
- 113—Flower Painting (Marguerite Gerard, contemporary French); M. L. Glass.....\$100
- 114—Flower Painting (Marguerite Gerard, contemporary French); G. H. Sackett.....\$350
- 115—A Coast Scene (Thomas Girtin, English, 1783-1802); Emslie Nicholson.....\$100
- 116—Head of a Lady (R. Gwelo Goodman, contemporary South African); W. G. Mills.....\$75
- 117—Portrait of Pepe Illo (Francisco Jose de Goya y Lucientes, Spanish, 1746-1828); bought on order.....\$25,000
- 118—Two Peasant Boys Singing (Frans Hals, Dutch, 1580-1666); Mrs. A. L. Leeds.....\$1,900
- 119—Head of a Cavalier (Frans Hals, School of seventeenth century, Dutch); P. Tietacoo.....\$525
- 120—Porlock Church (Arthur Hacker, R. A., English, 1859-1919); Lee Roy Ireland.....\$50

- 121—Portrait of a Lady (Hugh Douglas Hamilton, Irish, 1734-1806); Ehrich Galleries.....\$125
- 122—A Wayside Shrine (William Havell, English, 1782-1857); E. Black.....\$50
- 123—Moonlight (Henri Harpignies, French, 1819-1916); Clapp & Graham.....\$3,000
- 124—A Study of a Farmhouse (Karl Heffner); Scott & Fowles.....\$160
- 125—River scene; evening (Karl Heffner); Scott & Fowles.....\$110
- 126—Water scene with trees (Karl Heffner); withdrawn.....\$110
- 127—Three miniature landscapes in one frame (Karl Heffner); E. Metzger.....\$25
- 128—Three miniature landscapes in one frame (Karl Heffner); E. Black.....\$60
- 129—A Moonlight Scene (Karl Heffner); G. H. Sackett.....\$60
- 130—An old stone house (Karl Heffner); E. Collins, agent.....\$75
- 131—A water scene with trees (Karl Heffner); Judge Samuel Seabury.....\$100
- 132—A Salmon Pool (R. J. Hellaby, contemporary English); Emslie Nicholson.....\$35
- 133—Arundel Castle (R. J. Hellaby, contemporary English); James Braylor (William Hogarth, English, 1697-1764); Judge Samuel Seabury.....\$100
- 135—Venice (James Holland, English, 1800-1870); E. Black.....\$150
- 136—Cathedral of St. Stephen's Vienna (James Holland, English, 1800-1870); Douglas Williams.....\$40
- 137—Church of the Jesuits, Venice (James Holland, English, 1800-1870); E. Black.....\$200
- 138—Greenwich Hospital (James Holland, English, 1800-1870); E. Black.....\$300
- 139—Still Life (Ruth Hollingsworth, contemporary English); Emslie Nicholson.....\$100
- 140—The Shower (Ruth Hollingsworth, contemporary English); William C. Dickerman.....\$150
- 141—Morning Mists (Ruth Hollingsworth, contemporary English); William Sawitsky.....\$100
- 142—Flower Painting (Ruth Hollingsworth, contemporary English); Emslie Nicholson.....\$35
- 143—Still Life (Ruth Hollingsworth, contemporary English); Emslie Nicholson.....\$90
- 144—Still Life (Ruth Hollingsworth, contemporary English); J. W. Horner.....\$425
- 145—Mrs. O'Hara (John Hoppner, R. A., English, 1758-1810); Alvan T. Fuller.....\$3,250
- 146—Squire Cholmley (John Hoppner, R. A., English, 1758-1810); T. Kellogg.....\$2,600
- 147—Miss Mary Rycroft (John Hoppner, R. A., English, 1758-1810); Alvan T. Fuller.....\$8,000
- 148—Lucius Concanann (John Hoppner, R. A., English, 1758-1810); Ehrich Galleries.....\$2,000
- 149—Portrait of a Lady (John Hoppner, R. A., English, 1758-1810); Emslie Nicholson.....\$250
- 150—On the Strand, Josef Israels, Dutch, 1824-1911; Scott & Fowles.....\$2,750
- 151—Through the Woods to Fairland, E. A. Hornel, contemporary Scottish; H. S. Greims.....\$400
- 152—Whither? Major Richard Jack, A. R. A., contemporary English; W. G. Mills.....\$400
- 153—A Flower Piece, Mrs. Kennick, contemporary South African; Le Roy Ireland.....\$30
- 154—Le Ruissseau, Eugene Laermans, contemporary Belgian; A. J. Sequeira.....\$160
- 155—Marquise de Blaisel and Child, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Rosenbach Company.....\$2,750
- 156—Kemble as Hamlet, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Rosenbach Company.....\$1,200
- 157—Lady Elizabeth Skeffington, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Mrs. E. J. McVoy.....\$1,400
- 158—Head of Prince Hoare, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Samuel Seabury.....\$2,200
- 159—Lady Trimestown, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Mrs. William T. Towner.....\$1,500
- 160—Mrs. Newton and Her Daughter, Sir Thomas Lawrence, P. R. A., English, 1769-1830; Mrs. A. L. Leeds.....\$800
- 161—Portrait of a lady in red turban, Sir Thomas Lawrence; P. R. A., English, 1769-1830; W. G. Mills.....\$700
- 162—Valley of the Doone, North Devon, Cecil Gordon Lawson, English, 1851-1882; Emslie Nicholson.....\$5,100

- 163—Evening, Worcestershire, Benjamin William Leader, R. A., English, 1831-1923; H. A. Astlett.....\$550
- 164—Worcester Cathedral, Benjamin William Leader, R. A., English, 1831-1923; Clapp & Graham.....\$4,250
- 165—A Bacchante (James Mathews Leigh, English, 1808-1860); Jacob Levy.....\$250
- 166—Antigone (Frederick, Lord Leighton, P. R. A., English, 1830-1896); H. A. Astlett.....\$3,500
- 167—Mecca donkey with Arab attendant (Frederick, Lord Leighton, P. R. A., English, 1830-1896); W. G. Mills.....\$110
- 168—A Mecca Donkey (Frederick, Lord Leighton, P. R. A., English, 1830-1896); E. F. Collins, agent.....\$200
- 169—Madonna and Child (Frederick, Lord Leighton, P. R. A., English, 1830-1896); Mrs. H. Counihan, agent.....\$775
- 170—Mountain Scene (William Leighton Leitch, R. I., Scottish, 1804-1883); Mrs. F. T. Haskell.....\$100
- 171—The Courtyard of the Coptic Patriarch's House, Cairo, (John Frederick Lewis, R. A., English, 1805-1876); A. U. Newton.....\$1,500
- 172—Portrait of Benjamin Flinck Esq., (John Linnell, R. W. S., English, 1792-1882); 173—Portrait of Mrs. Flint (John Linnell, R. W. S., English, 1792-1882); E. F. Collins, agent.....\$3,350
- 174—Arcadian Shepherds (John Linnell, R. W. S., English, 1792-1882); Mrs. M. H. Cryer.....\$750
- 175—Sunset Landscape (John Linnell, R. W. S., English, 1792-1882); R. C. Vose.....\$110
- 176—The Surrender (Sir James Dringole Linton, P. R. I., English, 1840); H. S. Greims.....\$325
- 177—The Valley by the Sea (James MacWhirter, R. A., Scottish, 1839-1911); A. Riesenberg.....\$600
- 178—The Cottage on the Dune (Jacobus Hendrikus Maris, Dutch, 1837-1899); A. U. Newton.....\$1,950
- 179—Caller Herring (Sir John Everett Millais, P. R. A., English, 1829-1896); Alvan T. Fuller.....\$31,000
- 180—Queen Esther (Sir John Everett Millais, P. R. A., English, 1829-1896); Mrs. E. J. McVoy.....\$800
- 181—Head of a Girl (Sir John Everett Millais, P. R. A., English, 1829-1896); R. C. Vose.....\$225
- 182—Lilies (Albert Joseph Moore, English, 1841-1893); Scott & Fowles.....\$350
- 183—Cherry Blossom (Albert Joseph Moore, English, 1841-1893) "on order".....\$850
- 184—White Hydrangea (Albert Joseph Moore, English, 1841-1893); A. Arnold.....\$1,300
- 185—Study of "Topaz" (Albert Joseph Moore, English, 1841-1893); Scott & Fowles.....\$1,000
- 186—Study for "Topaz" (Albert Joseph Moore, English, 1841-1893); "on order".....\$1,000
- 187—Portrait of Maitland of Lethington (Sir Antonio Moro, Spanish, 1512-1578); Mrs. E. J. McVoy.....\$750
- 188—The Tunpike Gate (George Morland, English, 1763-1804); Mrs. F. T. Haskell.....\$1,500
- 189—The Slate Quarry (George Morland, English, 1763-1804); E. R. Street.....\$3,100
- 190—Selling the Pet Lamb (George Morland, English, 1763-1804); E. F. Collins (agent).....\$1,550
- 191—The Gypsies' Camp (George Morland, English, 1763-1804); R. C. Vose.....\$1,600
- 192—The Bear Hunt (George Morland, English, 1763-1804); E. Barass.....\$275
- 193—A Country Inn (George Morland, English, 1763-1804); M. Knoedler & Co.....\$1,000
- 194—Cymon and Iphigenia (George Morland, English, 1763-1804); Ehrich Galleries.....\$400
- 195—Gypsies (George Morland, English, 1763-1804); Morton H. Meinhard.....\$2,500
- 196—A Coast Scene, "The Look Out" (George Morland, English, 1763-1804); Karl Freund.....\$1,100
- 197—The Farmer's Visit to His Married Daughter (George Morland, English, 1763-1804); Morton H. Meinhard.....\$800
- 198—Louisa (George Morland, English, 1763-1804); I. C. Blandy.....\$500
- 199—A Ship in a Storm Off a Rocky Coast (George Morland, English, 1763-1804); Karl Freund.....\$1,150
- 200—The Market Woman (George Morland, English, 1763-1804); A. M. Todd.....\$850
- 201—Anglers, France (William James Muller, English, 1812-1845); Emslie Nicholson.....\$2,400
- 202—Two Young Anglers (William James Muller, English, 1812-1845); E. R. Street.....\$2,500
- 203—The Church (William James Muller, English, 1812-1845); Alvan T. Fuller.....\$1,600
- 204—In the Bay of Stornoway (Sir David Murray, R. A., P. R. I., contemporary English); E. H. Rich Galleries.....\$220

### LEVERHULME PAINTINGS

#### THIRD SESSION

Anderson Galleries—The third and final session of the sale of paintings from the Leverhulme collection on Feb. 19 brought \$110,745. Total for three sessions: \$347,190. The list of paintings sold with their catalogue number, title and author, purchaser and price, follows:

- 205—Woody Landscape (Patrick (Peter) Nasmyth, Scottish, 1787-1841); A. J. Walsh.....\$300
- 206—A Country Road (Patrick (Peter) Nasmyth, Scottish, 1787-1841); J. W. Young.....\$1,900
- 207—The Spirit of the Caves (D. Kanah Nayadu); W. E. Willgrave.....\$50
- 208—Irish Stew (Erskine Nicol, Scottish, 1825-1904); W. Thompson.....\$450
- 209—Children of William Smith, M. P. (John Opie, R. A., English, 1761-1807); Scott & Fowles.....\$1,800
- 210—Portrait of Lady Rocksavage (Sir William Orpen, K. B. E., R. A., Irish, 1878); Scott & Fowles.....\$2,800
- 211—The Old Cabman (Sir William Orpen); Walter M. Grant, agent.....\$3,250
- 212—Portrait of a Girl (Rev. William Peters, R. A., Irish, circa 1740-1814); Ehrich Galleries.....\$3,100
- 213—Westminster Hall (J. Paul, English, eighteenth century); Samuel Seabury.....\$550
- 214—The Enchantress (George John Pinwell, English, 1842-1875); I. Gowney.....\$80
- 215—The Presentation in the Temple (Antonio Pollaiuolo, Italian, 1432-1498); Karl Freund.....\$625



- 216-Sweet Is the Breath of Morn (Sir Edward John Poynter, P. R. A., English, 1830-1919), H. S. Greims, \$350
- 217-A Suppliant to Venus (Sir Edward John Poynter), A. M. Todd, \$700
- 218-At Low Tide (Sir Edward John Poynter), A. W. Koovers, \$600
- 219-A Satonic Valley, Autumn (Bertram Priestman, P. R. A., contemporary English), W. G. Mills, \$350
- 220-Sir Brooke Boothby, Bart (Sir Henry Raeburn, R. A., Scottish, 1756-1823), E. F. Collins, agent, \$6,000
- 221-A Group of Three Children (Sir Henry Raeburn), Miss Rose Cummings, \$1,150
- 222-The Infant Academy (Sir Joshua Reynolds, P. R. A., English, 1723-1792), Miss H. Counihan, agent, \$1,600
- 223-Countess of Thanet (Sir Joshua Reynolds), W. G. Mills, \$3,100
- 224-Venus and Cupid (Sir Joshua Reynolds), Scott & Fowles, \$5,250
- 225-Margaret Oxenden (Sir Joshua Reynolds), R. P. Tinsley, \$1,700
- 226-Queen Charlotte (Sir Joshua Reynolds), A. Arnold, \$700
- 227-King George III (Sir Joshua Reynolds), A. Arnold, \$700
- 228-Portrait of Miss Sarah Ann Falkner (Sir Joshua Reynolds), Seymour H. Knox, \$3,750
- 229-A Gypsy Boy (Sir Joshua Reynolds), Miss H. Counihan, agent, \$2,600
- 230-Portrait of a Lady (Sir Joshua Reynolds), Miss H. Counihan, agent, \$2,000
- 231-Portrait of Mrs. Payne Galloway and Child (attributed to Sir Joshua Reynolds), Miss Anna Berg, \$500
- 232-Mrs. Butler (Miss Carwardine), George Romney, English, 1734-1802), Miss H. Counihan, agent, \$1,050
- 233-Portrait of a Lady (George Romney), Hilary Art Gallery, Smith College, \$500
- 234-Portrait of a Gentleman (George Romney), Mrs. M. H. Smith, agent, \$750
- 235-Portrait of a Lady (George Romney), C. F. Shallcross, \$300
- 236-The Lady of Pity (Dante Gabriel Rossetti, English, 1828-1882), Mrs. E. J. McVoy, \$1,700
- 237-A Sea Spell (Dante Gabriel Rossetti), Scott & Fowles, \$4,250
- 238-Flower Painting (Eva Savory, contemporary English), Miss Agnes Peyton, \$10
- 239-White Lilies (Sir James Jebusa Shannon, R. A., American, 1862-1923), Robert C. Vase, \$250
- 240-The Woman, the Man and the Serpent (Byam Shaw, contemporary English), J. Boucher, \$200
- 241-Purity (Byam Shaw, contemporary English), Clapp & Graham Co., \$1,000
- 242-Hope (Byam Shaw, contemporary English), Mrs. E. J. McVoy, \$900
- 243-Love, Strong as Death, is Dead (Byam Shaw, contemporary English), Mrs. E. J. McVoy, \$350
- 244-The Annesley Children (Sir Martin Archer Shee, P. R. A., Irish, 1789-1850), Alvan T. Fuller, \$8,500
- 245-Miss Lee as Ophelia (Sir Martin Archer Shee), Rosenbach Co., \$3,200
- 246-George IV and Mrs. Fitzherbert (Henry Singleton, English, 1766-1859), P. B. G. Daingerfield, \$200
- 247-The Woodman's Cottage (James Stark, English, 1784-1851), A. J. Walsh, \$600
- 248-A Woodland Scene (James Stark), Arthur Ackermann & Son, Inc., \$550
- 249-The Edge of a Wood (James Stark), Governor Alvan T. Fuller, \$550
- 250-A Landscape (James Stark), M. Knodler & Co., \$575
- 251-A Landscape (James Stark), Kenyon V. Painter, \$3,700
- 252-Pamela (George Adolphus Storey, R. A., English, 1834-1919), Albert Du Vannes, \$175
- 253-A Time of War (George Adolphus Storey), A. A. Hammerlag, \$75
- 254-A Young Prodigal and His Friends (George Adolphus Storey), Barnett J. Klar, \$325
- 255-The Shy Lover (George Adolphus Storey), R. A. Bernstein, \$25
- 256-The Captive (George Adolphus Storey), J. Boucher, \$50
- 257-The Pink Sunshade (George Adolphus Storey), E. Block, \$50
- 258-Follow My Leader (George Adolphus Storey), Albert Du Vannes, \$80
- 259-The Brigand (George Adolphus Storey), J. Wood, \$210
- 260-Paris and Oenone (George Adolphus Storey), J. Wood, \$110
- 261-Venus Lamenting Adonis (George Adolphus Storey), Mrs. Victor Neil, \$110
- 262-The Wife of a Picador (William Strang, R. A., Scottish, 1859-1921), Mrs. William T. Towner, \$2,500
- 263-Explaining the Chart (James Tissot, Anglo-French, nineteenth century), C. W. Kraushaar, \$325
- 264-Landscape: Le Leveroir au Matin (Constantin Troyon, French, 1810-1865), Mrs. M. H. Smith, agent, \$600
- 265-Landscape: Sunset (Constantin Troyon), P. B. G. Daingerfield, \$1,050
- 266-Landscape: A glade with sheep (Constantin Troyon), W. G. Mills, \$275
- 267-A Summer storm (Constantin Troyon), Rosenbach Company, \$3,600
- 268-Hurley Horse (Joseph Mallord William Turner, R. A., English, 1775-1851), R. P. Tinsley, \$1,300
- 269-Among the Cumberland Hills (Joseph Mallord William Turner), R. P. Tinsley, \$2,000
- 270-Off the Nore (Joseph Mallord William Turner), Mrs. M. H. Smith, agent, \$1,250
- 271-The top of the knoll (Joseph Mallord William Turner), Mrs. A. C. Pritchard, \$2,100
- 272-Still life (P. T. Van Brussel, Dutch, 1754-1795), Mrs. A. C. Leeds, \$750
- 273-Still life (Jan Van Os, Dutch, 1744-1808), G. P. Douglas, \$2,100
- 274-Henry Frederic, Prince of Wales (Paul Van Somer, Dutch, 1756-1821), Samuel Seabury, \$225
- 275-A lake scene with boats (John Varley, English, 1788-1842), J. B. Holden, \$100
- 276-Road through the woods (George Vincent, English, 1796-1830), Alvan T. Fuller, \$1,500
- 277-Portrait of a lady in fancy dress (Friedrich August von Kaulbach, German, 1850), F. Denks, \$1,100
- 278-Peaceful Thames (Frederick Walker, A. R. A., English, 1840-75), Mrs. B. Guinness, \$60
- 279-The love philtre (John William Waterhouse, English, 1849-1871), H. B. Hardy, Jr., \$2,200
- 280-An alfresco toilet at Capri (John William Waterhouse), R. H. Swartwout, \$400
- 281-The silent wood (Sir Ernest Albert Waterlow, R. A., P. R. W. S., English, 1850-1919), Mrs. Wm. T. Towner, \$1,600
- 282-The bathers (John Reinhard Wegelin, contemporary English), H. A. Miller, \$425
- 283-Breezy October (Jose Weiss, contemporary French), J. B. Holden, \$850
- 284-Primroses (Francis Wheatley, R. A., English, 1747-1801), M. H. Meinhard, \$3,250
- 285-Distress (Francis Wheatley, R. A., English, 1747-1801), M. H. Meinhard, \$225
- 286-River scene, with crucifix and figures (Richard Wilson, R. A., English, 1714-82), Miss A. Peyton, \$300
- 287-A woody landscape (Richard Wilson), Ehrlich Galleries, \$300
- 288-An Italian landscape (Richard Wilson), Mrs. Wm. T. Towner, \$450
- 289-A village green (Richard Wilson), Ehrlich Galleries, \$125
- 290-Ruins on a Rock and Stream (Richard Wilson), M. F. Pickett, \$160
- 291-A woody river scene (Richard Wilson), Mrs. M. W. Kellogg, \$475
- 292-A female figure reclining (John Wood, English, 1838), Scott & Fowles, \$750
- 293-Venezia Benedetta (Henry Woods, R. A., English, 1846-1921), Dr. R. H. Fowler, \$300
- 294-Queen Elizabeth (Federigo Zuccheri, Italian, 1543-1609), Samuel Seabury, \$800
- 295-Portrait of Queen Elizabeth (Federigo Zuccheri), W. M. Grant, agent, \$1,000

## LEVERHULME PORCELAINS

Anderson Galleries.—The porcelains of the late Viscount Leverhulme's art collections were sold on the afternoon of Feb. 20th at the Anderson Galleries for \$43,285, making the total so far realized from paintings, furniture, tapestries and porcelains \$1,032,285.

The porcelain articles sold with their catalogue number, description, purchaser and price, were as follows:

- 1—Pair powder-blue vases (Kang-Hsi, circa 1690), Miss H. Counihan, agent, \$80
- 2—Three powder-blue vases (Kang-Hsi, circa 1690), Frank Partridge, \$325
- 3—Powder-blue saucer dish (Kang-Hsi, circa 1690), H. G. Ferguson, \$55
- 4—Powder-blue saucer dish (Kang-Hsi, circa 1690), J. Joseph, \$30
- 5—Powder-blue saucer dish (Kang-Hsi, circa 1690), J. Joseph, \$30
- 6—Powder-blue saucer dish (Kang-Hsi, circa 1690), J. Joseph, \$60
- 7—Powder-blue vase (Kang-Hsi, circa 1690), Warren Cox, \$25
- 8—Powder-blue bowl and cover (Kang-Hsi, circa 1690), Frank Partridge, \$90
- 9—Two powder-blue vases (Kang-Hsi, circa 1690), J. R. Gates, \$140
- 10—Powder-blue vase (Kang-Hsi, circa 1690), Isaac Voron, \$45
- 11—Large circular dish in powder-blue (Kang-Hsi, circa 1690), Frank Partridge, \$525
- 12—Powder-blue vase (Kang-Hsi, circa 1690), J. Joseph, \$250
- 13—Powder-blue bowl and cover (Kang-Hsi, circa 1690), H. Counihan, agent, \$155
- 14—Powder-blue bowl and cover (Kang-Hsi, circa 1690), Mrs. Stephenson Scott, \$100
- 15—Powder-blue circular saucer dish (Kang-Hsi, circa 1690), H. H. Babcock, \$25
- 16—Very fine powder-blue circular bowl (Kang-Hsi, circa 1690), J. R. Gates, \$150
- 17—Powder-blue saucer dish (Kang-Hsi, circa 1690), J. Joseph, \$70
- 18—Powder-blue bowl and cover (Kang-Hsi, circa 1690), Mrs. Carl Holmes, \$55
- 19—Powder-blue circular plate (Kang-Hsi, circa 1690), Carvalho Bros., \$185
- 20—Powder-blue circular plate (Kang-Hsi, circa 1690), J. R. Gates, \$150
- 21—Large circular dish in powder-blue (Kang-Hsi, circa 1690), W. H. Williams, \$300
- 22—Pair of powder-blue vases (Kang-Hsi, circa 1690), Frank Partridge, \$150
- 23—Powder-blue vase (Kang-Hsi, circa 1690), Frank Partridge, \$110
- 24—Powder-blue circular bowl (Kang-Hsi, circa 1690), J. R. Gates, \$85
- 25—Powder-blue vase (Kang-Hsi, circa 1690), J. R. Gates, \$125
- 26—Important vase in powder-blue (Kang-Hsi, circa 1690), J. R. Gates, \$400
- 27—Important vase in powder-blue (Kang-Hsi, circa 1690), Frank Partridge, \$85
- 28—Pair of powder-blue vases (Kang-Hsi, circa 1690), H. Counihan, agent, \$475
- 29—Important vase in powder-blue (Kang-Hsi, circa 1690), R. M. Chalt, \$75
- 30—Superb powder-blue vase (Kang-Hsi, circa 1690), J. R. Gates, \$1,600
- 31—Superb powder-blue vase (Kang-Hsi, circa 1690), J. R. Gates, \$1,600
- 32—Two powder-blue vases (Kang-Hsi, circa 1690), Frank Partridge, \$375
- 33—Powder-blue sprinkler vase with peach-bloom decoration (Kang-Hsi, circa 1690), L. B. Hammond, \$120
- 34—Powder-blue jar and cover (Kang-Hsi, circa 1690), R. N. Moore, \$55
- 35—Powder-blue sprinkler vase (Kang-Hsi, circa 1690), H. Counihan, agent, \$500
- 36—Magnificent famille-noire vase and cover (Kang-Hsi, circa 1680), H. S. Greims, \$900
- 37—Magnificent famille-noire vase and cover (Kang-Hsi, circa 1680), H. S. Greims, \$350
- 38—Powder-blue vase (Kang-Hsi, circa 1690), W. E. Benjamin, \$75
- 39—Pair of important famille-noire vases (Kang-Hsi, circa 1675), Miss H. Counihan, agent, \$1,500
- 40—Pair of famille-verte jars and covers (Kang-Hsi, circa 1690), Miss H. Counihan, agent, \$1,950
- 41—Pair of famille-verte jars and covers (Kang-Hsi, circa 1675), L. B. Hammond, \$825
- 42—Important famille-verte vase and cover (Kang-Hsi, circa 1765), L. Kayton, \$750
- 43—Important famille-verte vase and cover (Kang-Hsi, circa 1765), L. Kayton, \$750
- 44—Important famille-verte vase and cover (Kang-Hsi, circa 1765), L. B. Hammond, \$900
- 45—Important famille-verte vase and cover (Kang-Hsi, circa 1765), L. B. Hammond, \$900
- 46—Important famille-verte vase and cover (Kang-Hsi, circa 1765), T. E. Hanley, \$900
- 47—Superb Vase in Green, Yellow and Aubergine (Kang-Hsi, circa 1665), F. Partridge, \$3,100
- 48—Vase with Fine Flambe-red Glaze (Kang-Hsi, circa 1690), Miss H. Counihan, \$160
- 49—Bronze Shape Vase with Fine Flambe-red Glaze (Kang-Hsi, circa 1670), Emslie Nicholson, \$250

- 50—Superb Tripod Incense Burner (Ming, circa 1450), Barnett J. Klar, \$180
- 51—Fine Figure of Kwan-yin in Blanc-de-Chine (Kang-Hsi, circa 1680), Dr. E. Elliot, \$100
- 52—Fine figure of Kwan-yin in Blanc-de-Chine (Kang-Hsi, circa 1680), Dr. E. Elliot, \$50
- 53—Large Blue and White Bottle (Kang-Hsi, circa 1690), Barnett J. Klar, \$50
- 54—Superb Blue and White (Hawthorn) Jar (Kang-Hsi, circa 1680), T. E. Hanley, \$260
- 55—Fine Blue and White "Hawthorn" Jar (Kang-Hsi, circa 1680), L. B. Hammond, \$250
- 56—Fine Blue and White "Hawthorn" Jar (Kang-Hsi, circa 1680), L. B. Hammond, \$250
- 57—Canister vase in blue and white (Kang-Hsi, circa 1680), Roland N. Moore, \$275
- 58—Canister vase in blue and white (Kang-Hsi, circa 1680), Roland N. Moore, \$275
- 59—Blue and white bottle (Kang-Hsi, circa 1700), Barnett J. Klar, \$80
- 60—Blue and white bottle (Kang-Hsi, circa 1700), Barnett J. Klar, \$80
- 61—Small blue and white sprinkler vase (Kang-Hsi, circa 1700), W. R. Stewart, \$85
- 62—Small blue and white sprinkler vase (Kang-Hsi, circa 1700), W. R. Stewart, \$90
- 63—Very fine blue and white jar and cover (Kang-Hsi, circa 1680), F. Partridge, \$260
- 64—Blue and white circular bowl (Kang-Hsi, circa 1700), E. E. Spitzer, \$35
- 65—Blue and white circular bowl (Kang-Hsi, circa 1700), E. E. Spitzer, \$35
- 66—Fine blue and white vase (Kang-Hsi, circa 1700), T. E. Hanley, \$120
- 67—Fine vase in blue and white (Kang-Hsi, circa 1680), Mrs. J. L. Schroeder, \$35
- 68—Fine blue and white vase and cover (Kang-Hsi, circa 1670), R. Callingham, \$50
- 69—Very fine blue and white beaker (Kang-Hsi, circa 1690), F. Partridge, \$90
- 70—Fine blue and white beaker (Kang-Hsi, circa 1690), F. Partridge, \$90
- 71—Fine blue and white vase and cover (Kang-Hsi, circa 1690), F. Partridge, \$90
- 72—Fine blue and white vase and cover (Kang-Hsi, circa 1690), F. Partridge, \$50
- 73—Fine blue and white vase and cover (Kang-Hsi, circa 1690), F. Partridge, \$100
- 74—Blue and white "Hawthorn" jar and cover (Kang-Hsi, circa 1700), W. E. Benjamin, \$110
- 75—Blue and white "Hawthorn" jar and cover (Kang-Hsi, circa 1700), W. E. Benjamin, \$110
- 76—Fine blue and white garniture (Kang-Hsi, circa 1680), M. E. Mosel, \$350
- 77—Fine blue and white garniture (Kang-Hsi, circa 1680), H. Counihan, agent, \$485
- 78—Tall blue and white beaker (Kang-Hsi, circa 1700), F. Partridge, \$125
- 79—Tall blue and white beaker (Kang-Hsi, circa 1700), F. Partridge, \$125
- 80—Large blue and white circular dish (Kang-Hsi, circa 1700), Mrs. W. H. Miller, \$25
- 81—Large blue and white circular dish (Kang-Hsi, circa 1700), W. R. Stewart, \$50
- 82—Blue and white jar and cover (Kang-Hsi, circa 1690), T. E. Hanley, \$320
- 83—Blue and white jar and cover (Kang-Hsi, circa 1690), D. F. Page, \$300
- 84—Blue and white cylindrical vase (Kang-Hsi, circa 1680), Roland N. Moore, \$55
- 85—Blue and white cylindrical vase (Kang-Hsi, circa 1680), Roland N. Moore, \$40
- 86—Fine blue and white jar and cover (Kang-Hsi, circa 1680), F. Partridge, \$260
- 87—Fine blue and white garniture (Kang-Hsi, circa 1680), M. E. Mosel, \$275
- 88—Blue and white vase (Kang-Hsi, circa 1700), W. R. Stewart, \$375
- 89—Blue and white vase (Kang-Hsi, circa 1700), W. R. Stewart, \$375
- 90—Blue and white garniture (Kang-Hsi, circa 1700), H. Counihan, agent, \$250
- 91—Large blue and white fish bowl (Chien-Lung, circa 1780), R. M. Chait, \$80
- 91A—Ewer in cafe-au-lait and blue and white (Kang-Hsi, circa 1700), R. M. Chait, \$30
- 92—Blue and white flower bowl (Kang-Hsi, circa 1690), Barnett J. Klar, \$35
- 93—Pair of teacups and saucers (Kang-Hsi, circa 1700), F. Partridge, \$625
- 94—Wine Ewer (Chien-Lung, circa 1760), B. Callingham, \$30
- 95—Very important Worcester vase and cover (English, circa 1770), E. Benjamin, \$1,000
- 96—Important early Worcester vase and cover (English, circa 1770), W. E. Benjamin, \$500
- 97—Important early Worcester vase and cover (English, circa 1770), W. E. Benjamin, \$500
- 98—Teapot and cover of early Worcester porcelain (English, circa 1770), W. E. Benjamin, \$500
- 99—Sugar bowl and cover of early Worcester porcelain (English, circa 1770), W. E. Benjamin, \$70
- 100—Very important Chamberlain Worcester dessert service (English, circa 1790), B. N. Needham, \$2,000
- 101—Very fine early Worcester dessert service (English, circa 1790), B. N. Needham, \$475
- 102—Very fine Worcester ruby vase (English, circa 1830), Barnett J. Klar, \$175
- 103—Fine Worcester ruby vase (English, circa 1830), Phillip Suval, \$200
- 104—Fine Worcester ruby vase (English, circa 1830), Phillip Suval, \$200
- 105—Fine Worcester vase in blue and gold (English, circa 1800), Barnett J. Klar, \$180
- 106—Fine Worcester vase (English, circa 1830), F. J. Cuthbertson, \$130
- 107—Fine pair of Worcester vases (English, circa 1830), B. J. Klar, \$170
- 108—Fine Worcester vase (English, circa 1830), H. Murray, \$200
- 109—Pair of Worcester china wall Rockers (English, circa 1800), P. A. Barker, \$80

- 110—Plate from the famous Nelson service of Worcester porcelain (English, 1798-99), Mrs. P. B. K. Daingerfield, \$175
- 111—Plate from the famous Nelson service of Worcester porcelain (English, 1798-99), Mrs. P. B. K. Daingerfield, \$175
- 112—Fine and important Chelsea figure (English, 1765), B. N. Needham, \$320
- 113—Very fine pair of Chelsea arbor candlesticks (English, circa 1750), Phillip Suval, \$210
- 114—Very fine pair of Chelsea arbor candlesticks (English, circa 1750), P. Suval, \$40
- 115—Very fine pair of Chelsea arbor candlesticks (English, circa 1750), B. N. Needham, \$375
- 116—Important figure of Jupiter in Chelsea porcelain (English, circa 1780), Symons, Inc., \$375
- 117—Important figure of Juno in Chelsea porcelain (English, circa 1780), Symons, Inc., \$375
- 118—Very fine Chelsea porcelain group (English, circa 1760), B. N. Needham, \$285
- 119—Chelsea vase (English, circa 1780), Myer Linker, \$65
- 120—Small bust in Chelsea porcelain (English, circa 1780), H. B. Culver, \$20
- 121—Fine pair of Crown Derby vases (English, circa 1790), Mrs. John Farr, \$160
- 122—Pair of Crown Derby vases (English, circa 1790), Warren E. Cox, \$70
- 123—Pair of Crown Derby vases (English, circa 1790), P. Suval, \$115
- 124—Pair of Crown Derby vases (English, circa 1790), F. J. Cuthbertson, \$100
- 125—Set of three Crown Derby vases (English, circa 1790), H. S. Durand, \$160
- 126—Vine figure group in Derby Biscuit porcelain (English, circa 1770), H. G. Ferguson, \$35
- 127—Fine figure of boy in Derby Biscuit porcelain (English, circa 1770), Mrs. A. E. Levy, \$40
- 128—Fine figure of boy in Derby Biscuit porcelain (English, circa 1780), Mrs. A. E. Levy, \$35
- 129—Finely modeled figure of William Pitt in Derby Biscuit porcelain (English, circa 1785), H. Counihan, agent, \$75
- 130—Finely modeled figure of William Wilberforce in Derby Biscuit porcelain (English, circa 1785), H. Counihan, agent, \$65
- 131—Finely modeled figure of Mrs. Macaulay in Derby Biscuit porcelain (English, circa 1780), H. Counihan, agent, \$75
- 132—Finely modeled figure of Charles James Fox in Derby Biscuit porcelain (English, circa 1780), H. Counihan, agent, \$75
- 133—Figure of a lady in Derby Biscuit porcelain (English, circa 1780), H. Counihan, agent, \$25
- 134—Pair of seated figures in Biscuit porcelain (English, circa 1770), H. Counihan, agent, \$90
- 135—Small vase in Derby Biscuit porcelain (English, circa 1780), R. A. Barker, \$25
- 136—Fine Wedgwood plaque (English, circa 1780), Myer Linker, \$80
- 137—Wedgwood portrait medallion (English, circa 1780), Kent Scientific Museum, \$20
- 138—Fine vase in blue and white Wedgwood china (English, circa 1780), Emslie Nicholson, \$90
- 139—Fine pedestal in blue and white Wedgwood china (English, circa 1780), Emslie Nicholson, \$45
- 140—Fine Wedgwood plaque (English, circa 1780), W. E. Benjamin, \$50
- 141—Fine Wedgwood plaque (English, circa 1780), W. E. Benjamin, \$80
- 142—Fine Wedgwood plaque (English, circa 1780), W. E. Benjamin, \$75
- 143—Pedestal in blue and white Wedgwood china (English, circa 1790), P. Suval, \$15
- 144—Pedestal in blue and white Wedgwood china (English, circa 1790), W. E. Cox, \$10
- 145—Pedestal in blue and white Wedgwood china (English, circa 1790), P. Suval, \$15
- 146—Fine Wedgwood plaque (English, circa 1780), Myer Linker, \$55
- 147—Fine Wedgwood plaque in black basalt (English, circa 1780), C. H. Brown, \$45
- 148—Wedgwood oval plaque in green Jasper (English, circa 1780), C. H. Brown, \$45
- 149—Blue and white oval medallion by Turner (English, circa 1780), C. H. Brown, \$55
- 150—Very fine dessert service in old Sevres porcelain of the first royal epoch (French, circa 1770), \$175
- 151—Very fine dessert service in old Sevres porcelain of the first royal epoch (French, circa 1770), \$175
- 152—Very fine dessert service in old Sevres porcelain of the first royal epoch (French, 1770), \$175
- 153—Pair of old Sevres sucriers and covers (French, 1778), Mrs. M. L. Schwartz, \$1,750
- 154—Fine ewer and bowl in old Sevres porcelain (French, 1778), Mrs. M. L. Schwartz, \$115
- 155—Pair of fine Sevres vases mounted in ormolu (French, circa 1780), N. H. Stone, \$100
- 156—Pair of fine vases and covers in Sevres porcelain of the first royal epoch (French, 1753), Kent Scientific Museum, \$200
- 157—Teacup in old Sevres porcelain (French, 1770), Mrs. H. G. Ferguson, \$15
- 158—Old Sevres cabinet in Gros-bleu (French, circa 1780), Mrs. M. L. Schwartz, \$260
- 159—Sevres group of dancing figures in biscuit porcelain (French, circa 1780), Emslie Nicholson, \$270
- 160—Sevres group of dancing figures in biscuit porcelain (French, circa 1780), M. G. Seville, \$240
- 161—Fine pair of vases in Chantilly porcelain (French, circa 1805), Barnett J. Klar, \$140
- 162—Fine Capo di Monte plaque (Italian, circa 1760), G. W. Eccles, \$160
- 163—Cabinet in old Vienna porcelain, Austrian, circa 1750; Symons, Inc., \$375

## LEVERHULME BOOKS

Anderson Galleries.—The sale of the library of the late Lord Leverhulme was held on the afternoons of Feb. 22nd and 23rd. The total for the two sessions was \$16,211.50. Some of the items, their description, purchaser and price, were:

- plate. Folio, contemporary calf, gilt tooled back. (Circa, 1700). Maurice Slog, \$110
- 64—An extensive and most extraordinary collection of about 5,000 caricatures in twenty-five folio volumes, including original pen and ink, pencil and water color drawings by Rowlandson, Cruikshank, Alken and Leech. Arranged in chronological order from 1736 to 1848. Lawrence Gomme, Inc., \$3,200
- 96—Cruikshank (George). A Sketch-Book with 106 pages filled with pencil drawings by George Cruikshank. 8vo., half leather. Circa 1827-35. Gabriel Wells, \$190
- 107—Cruikshank Illustrations. An Essay on the Genius of George Cruikshank, by William M. Thackeray; Two Essays on the Genius by John Wilson; An Essay on the Genius by John Wilson. Illustrated by 1,035 etchings and woodcuts, many in colors, extracted from his most popular works. 4 vols. royal 4to, N. P. n. d. Gabriel Wells, \$210
- 165—Gruener (Thomas) and Stratton (Arthur). The Domestic Architecture in England during the Tudor Period. With 192 plates. In three folio portfolios, large folio, boards reinforced in cloth. London, 1911. Charles Scribner's Sons, \$105
- 173—Gorer (Edgar) and Blacker (J. F.). Chinese Porcelain and Hard Stones. 254 plates in color. 2 vols. thick 4to. (London, 1911). R. D. Briskly, \$165
- 178—Great Britain. Nouveau Theatre de la Grand Bretagne: ou Description exacte des Palais du Roy, et des Maisons les plus considerables des Seigneurs et des Gentilshommes de la Grand Bretagne, 5 vols. royal folio, mottled calf, with series of maps in morocco backed portfolio. Together 6 vols. Londres: David Mortier, 1715-28; William Helburn, \$150
- 182—Gruener (Lewis). Fresco Decorations and Stuccoes of Churches and Palaces in Italy During the Fifteenth and Sixteenth Centuries. Colored title and 54 fine plates, of which 48 are finely colored by hand. N. P. n. d.; William Helburn, Inc., \$210
- 202—Chinese Pottery and Porcelain. 2 vols. Small 4to. cloth. London, 1915. T. E. Hanley, \$150
- 238—Leach (John). A Collection of 28 Original Drawings. Engravings of 400 volumes and pieces. Dauber & Pine, \$270
- 286—Motley (John Lothrop). History of the United Netherlands. Maurice Slog, \$105
- 302—Paine (James). Plans, Elevations and Sections of Noblemen and Gentlemen's Houses, and also of Stabling, etc., printed for the author 1767-83. William Helburn, Inc., \$105
- 319—Reynolds (Sir Joshua). Engravings from the Works of Sir Joshua Reynolds. London: Hodgson and Graves, 1834-8. Dr. F. J. Swanson, \$140
- 355—Studio (The). The Studio Year-Book of Decorative Art, from 1906 to 1923. Dauber & Pine, \$130
- 371A—English Homes. P. W. French & Co., \$180
- 373—Tradesmen's Cards. Maurice Slog, \$1,800

## JELLINEK-MERCEDES TAPESTRIES

American Art—16th, 17th and 18th century tapestries from the manufactures of Gobelines, Bruxelles, Aubusson, Flanders and Vieux Paris, being the collection of the late Emile Jellinek-Mercedes of Nice, France were sold on the afternoon of February 20th. The total brought was \$191,900. Complete returns of the sale are as follows:

1—Brussels 18th century tapestry, Return from the Hunt; size, 7 ft. 11 x 5 ft. 8; C. M. Keyes, \$4,100

2—Flemish tapestry, 17th century, mythological scene, size, 9 ft. 9 x 10 ft. 7; George Arents, Jr., \$4,500

3—Brussels tapestry, 17th century, mythological scene, size, 10 ft. 6 x 10 ft. 5; W. H. Henry, \$4,000

4—Brussels tapestry, 17th century; young herdsman attacked by warriors, size, 10 ft. x 12 ft. 7; J. S. Ormond, \$3,700

5—Flemish tapestry, 17th century, mythological scene with goddesses, size 10 ft. x 13 ft. 3 inches; A. Goetz, \$3,700

6—Aubusson tapestry, 18th century, The Fete of the Month of May, size 5 ft. 11 x 7 ft. 4; J. S. Ormond, \$5,300

7—Aubusson tapestry, 18th century, "L'Oiseleur," size 5 ft. 11 x 8 ft. 2; J. S. Ormond, \$5,300

8—Paris tapestry—Gobelines (?) 17th century, allegorical composition, size 9 ft. 7 x 9 ft. 10; F. W. Long-fellow, \$3,400

9—Aubusson tapestry, 18th century, size 9 ft. 2 x 12 ft. 6; "Des Enfants Jouant a Sautte Mouton"; George Arents, Jr., \$4,500

10—Aubusson tapestry, 18th century, Four Persons at the Border of the Sea, size 8 ft. 8 x 5 ft. 2; Morris Goodman, \$2,900

11—Gobelines tapestry of the 18th century, "The Voice of Love," 8 ft. 3 x 6 ft. 9; J. S. Ormond, \$4,500

12—Flemish tapestry of the 16th century, series of "Gombaud et Mace," 11 ft. 9 x 11 ft. 4; J. C. Calvert, \$10,000

13—Flemish tapestry, 16th century, series of "Gombaud et Mace," size 11 ft. 8 x 8 ft. 5; Benjamin Hunt, \$8,500

14—Flemish tapestry of the early 16th century, Biblical subject, "Rebecca Gives to Drink," size 8 ft. x 6 ft. 8 inches; Wm. Seaman, agent, \$9,000

15—Italian tapestry, early century, "L'Entrée Triomphale de Caesar," size 11 ft. 3 x 16 ft. 7; Mrs. E. D. Faulkner, \$9,000

16—Italian tapestry, early 16th century, companion to No. 15. Size 11 ft. 5 x 12 ft. 4; Arthur Goetz, \$6,800

17—Brussels tapestry of the early 17th century, "La Fete des Vendanges," signed "M. Wauters," size 14 ft. 1 x 17 ft. 2; Morris Kurz, \$5,000

18—Brussels tapestry of the 17th century, "Le Triomphe des Arts," Signed Jan I. Eynders, size 12 ft. 8 x 18 ft. 5; Morris Kurz, \$5,000

19—Paris tapestry from the atelier of the Faubourg St. Marcel, 17th century, "Artemis and the Nymph Britomartis," size 10 ft. x 11 ft. 2; Benjamin Hunt, \$8,000



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- 20—Flemish tapestry, 17th century, "A Game of Croquet," after Teniers, size 9 ft. 9 in. x 12 ft. 8 in.; F. W. Longfellow .....\$5,000
- 21—Brussels tapestry of the 17th century, "Les Bienfaits de l'Agriculture," size 11 ft. 7 in. x 14 ft. 5 in.; Arthur Goetz .....\$4,000
- 22—Magnificent Brussels tapestry from the ateliers of Van de Hecke, "Autumn," size 12 ft. 7 in. x 18 ft. 2 in.; Benjamin Hunt .....\$15,000
- 23—Gobelins tapestry of the 17th century, "La Creation de Byzance" from the Constantine series, size 11 ft. 9 in. x 10 ft. 8 in.; P. W. French & Co. ....\$2,600
- 24—Brussels tapestry of the 18th century, "Sancho Panza," size 9 ft. 5 in. x 15 ft. 5 in.; J. S. Ormond .....\$10,000
- 25—Gobelins tapestry of the early 18th century, the first of a suite of 3 Gobelins tapestries, after drawings by Le Brun, "Jeu de Colin-Maillard," 10 ft. square; F. W. Longfellow .....\$6,000
- 26—Gobelins tapestry, early 18th century, second of the series, "Jeu d'Enfants," size 10 ft. 7 in. x 12 ft. 3 in.; Seidlitz & Van Baarn .....\$6,500
- 27—Gobelins tapestry, early 18th century, "Jeu d'Enfants" series, children in a glade, size 10 ft. 5 in. x 12 ft. 3 in.; Seidlitz & Van Baarn .....\$7,000
- 28—Very fine Paris tapestry—Gobelins (?) 17th century; Jean d'Arc Quitant Sa Famille Pour se Rendre Aupres du Roi de France," size 10 ft. 4 in. x 11 ft. 2 in.; George Arents, Jr. ....\$3,800
- 29—Brussels tapestry of the 17th century, "Dante Conversing with a Muse," size 9 ft. 7 in. x 9 ft. 5 in.; Arthur Goetz .....\$3,500
- 30—Brussels tapestry of the 17th century, garden scene with figures, size 9 ft. 9 in. x 10 ft. 9 in.; F. W. Longfellow .....\$8,000
- 31—Aubusson tapestry of the 18th century, "Le Jeu de Colin-Maillard," Blind man's buff. Size 7 ft. 3 in. x 7 ft. 4 in.; W. H. Henry .....\$8,100
- 32—Aubusson tapestry of the 18th century, "Bergere et son Troupeau," size 9 ft. 2 in. x 7 ft. 5 in.; W. H. Henry .....\$5,200

HART, VAN INGEN ET AL.

American Art Association—Antique and modern furniture, Oriental rugs, textiles, tapestries, silver and objects of art from the collections of Harry M. Hart, Philadelphia; Mrs. McLane Van Ingen, New York; Mrs. Bernard Pollack, New York, and from the estate of the late Edmund Penfold were sold on the afternoon of Feb. 16th-20th. The total realized by the sale was \$116,912.50. Important items and their purchasers are as follows:

- 46—Pair of carved ivory statuettes; Leo Elwyn .....\$160
- 153—Tz' Chou Vase, of the Sung period, inverted pear shape, decorated with three medallions; E. Goodrich .....\$425
- 155—Chinese hexagonal fish bowl of the Tao Kuang period, six panels with four color decoration of mandarin scenes; S. Weiss .....\$155
- 168—Spode decorated porcelain service, decoration of peacocks; W. W. Seaman, Agt. ....\$110
- 183—Chinese blue and white dragon vase, oviform body decorated with dragons, flowers, etc.; H. Eric .....\$160
- 196—Cloisonne enamel beaker vase of the Chien-lung period, bulbous body, Indian lotus decoration; Clapp & Graham .....\$120
- 458—Pair of silver table candlesticks, of the Louis XVI period; Symons, Inc. ....\$150
- 463—Set of four sterling silver candlesticks by Gorman & Co.; Mrs. H. Mendelson .....\$140
- 486—Late Georgian silver epergne on plateau, with maker's mark and coat of arms; Leo Elwyn .....\$560
- 568—Circassian walnut and parcel gilded bedroom suite mounted in cuivre d'ore, consisting of desk, commode, chiffonier, bureau, twin beds; H. M. McIntosh .....\$800
- 570—Carved walnut bedroom suite in Sheraton style, consisting of twin

- beds, pair bedside tables, chiffonier, dressing chest, side table and two side chairs; H. M. McIntosh .....\$325
- 572—Ivory lacque bedroom suite, writing table, dressing table, bedside table, wardrobe, twin beds, two chairs; Charles of London .....\$300
- 582—Sable wrap, fine dark skins; Mrs. A. C. Way .....\$360
- 609—Fragrant carpet of Serebend type, 19 ft. 10 in. x 8 ft.; J. Z. Nooria .....\$425
- 666—Important bronze group of Hercules and Nessus, signed A. L. Barye; Mrs. R. S. Irving .....\$675
- 667—Bronze figure of a pointer by I. Bonheur; Mrs. R. S. Irving .....\$325
- 668—Bronze portrait bust of Benjamin Franklin, signed Houdon, 1778; F. H. Shaw .....\$680
- 711—Triptch, Italian 16th century, centre panel with Crucifixion; Seidlitz & Van Baarn .....\$400
- 864—Pair—Cuivre Dore Candelabra in French Empire style; Leo Elwyn .....\$540
- 866—Carved walnut chest, Alsatian, 17th century, elaborate carving of medieval and allegorical scenes; F. M. McIntosh .....\$510
- 870—Carved and gilded console table in Louis XIV style, marble top; F. M. McIntosh .....\$900
- 986—Gold embroidered needle-pointed, 16th century, figures of saints in panels; B. Benguiat .....\$710
- 989—Set of four emerald velvet curtains, Spanish 18th century, size, 9 x 4 feet; B. Benguiat .....\$680
- 1041—Two tapestry carved walnut arm-chairs, Charles II style; Mrs. R. Gunther .....\$1,100
- 1111—Circassian walnut and parcel gilded bedroom suite mounted in cuivre dore, comprising writing desk, bedside commode, chiffonier, bureau, twin beds; M. S. Bernard .....\$775
- 1114—Beauvais tapestry, after Boucher, dated 1767, size, 4 ft. 8 in. x 6 ft. 2 in.; fortune telling; H. L. May .....\$6,000
- 1115—Aubusson tapestry, 18th century, "Paysage d'ete," size, 8 ft. 8 in. x 10 ft. 4 in.; Mrs. F. H. Brownell .....\$800
- 1116—Fellein tapestry of the late 17th century, "Paradis des Animaux," size, 8 ft. 9 in. x 10 ft. 10 in.; J. B. Murray .....\$1,600
- 1117—Aubusson verdure tapestry, 17th century, landscape scene with feudal chateau; size, 9 ft. 8 in. x 7 ft.; H. D. Curry & Co. ....\$950
- 1118—Flemish tapestry of the early 18th century, "Queen Esther and her Attendants," size, 9 ft. 6 in. x 11 ft. 10 in.; H. R. Eisner .....\$900
- 1119—Flemish tapestry, circa 1600, "The Triumph of Alexander the Great," size, 10 ft. 2 in. x 14 ft.; J. B. Murray .....\$1,000
- 1120—Flemish tapestry of the early 17th century, "Agamemnon and the Messengers to Achilles," size, 11 ft. x 10 ft. 7 in.; Mrs. F. H. Brownell .....\$950
- 1121—Royal Aubusson tapestry of the 18th century, "Le Jardin du Roi," size, 9 ft. 8 in. x 10 ft. 7 in.; C. H. Evans .....\$1,250
- 1158—Important Lavehr jardiniere carpet, size 24 ft. 10 in. x 13 ft. 10 in.; Mrs. F. H. Brownell .....\$2,200
- 1230—Kulah rug, with low stepped arch and field of ochre yellow, size 6 x 4 ft.; Seidlitz & Van Baarn .....\$560
- 1252—Queen Anne Walnut wing chair, English, circa 1710, gros point seat; G. Ellis .....\$425
- 1271—Set of five carved mahogany side chairs and one arm chair of the Chippendale period; Ben Brown .....\$750
- 1279—Pair Aubusson tapestry carved and gilded boudoir side chairs of the Louis XV period; W. H. Henry .....\$750
- 1282—Aubusson tapestry carved and gilded canape, French, circa 1800; W. H. Henry .....\$1,250
- 1293—Three fold carved walnut Renaissance tapestry screen, the panels of Brussels weave; Charles of London .....\$1,400
- 1298—Superb tulipwood marqueterie and satinwood grand piano by Steinway & Sons; Mrs. Lorillard Spencer .....\$525

AUCTION CALENDAR

AMERICAN ART GALLERIES

30 E. 57th St.  
March 3rd, evening, March 4th, afternoon and evening—Library sets illuminated manuscripts, rare first editions and autographs from the library of Hannah M. Standish of Pittsburg, Pa.  
March 4th-6th, afternoons—The A. R. Louis Collection of Italian furniture, sculptures, tapestries, bronzes, etc.

ANDERSON GALLERIES

59th St. and Park Ave.  
March 2nd, 3rd, 4th, evenings—Prints, drawings and watercolors from the Viscount Leveshulme collection.  
March 3rd, afternoon—The collection of Oriental rugs removed from 2 East 57th St.  
March 4th, afternoon—Porcelains removed from 2 East 57th St.  
March 5th and 6th, afternoons—Silver and Sheffield plate from 2 East 57th St.

BROADWAY AUCTION ROOMS

1692 Broadway  
March 4th-6th, afternoons—Household furnishings, rugs, paintings, etc.

PLAZA AUCTION ROOMS

5 East 59th St.  
March 3rd-6th, afternoons—Fine tapestry panels, paintings, books and important art furnishings from the Estate of the late William A. Coffin, artist and critic.

WALPOLE GALLERIES

12 West 48th St.  
March 5th, morning—Silver, paintings, books, art objects, etc., from the Estate of Mrs. Jeannette R. Rowell.

FUTURE AUCTIONS

(Continued from page 8)

Among the First Editions we have Early English Printings of works of Ben Johnson; Parkinson; Sir William Alexander; Richard Fanshawe; the fine Bridgewater copies of the Year Books of Edward III, printed by Richard Tottell in 1561-62; Piers Plowman, 1550; Robinson Crusoe; Second and Third Folios of Shakespeare; and First Edition of Shakespeare's Poems; Spenser's Faerie Queen; and many others. There is also included a fine series of Alken Sporting Plates in colors; Rowlandson Illustrations 5 vols. of Surtees' Sporting Novels; Audubon's Birds and Quadrupeds in the First 8vo. Edition in original parts with wrappers (one of the few copies so preserved); a fine Collected Set of First Editions of John Addington Symonds; splendid series of Kipling First Editions, Thackeray, including a page of Original Manuscript; Dickens; Oscar Wilde, An Original Manuscript Notebook of Wilde's and a collection of Autograph and Printed Material by David Garrick on the Shakespeare Jubilee.

The Early Printed Works include Caxton's Translation of Saint Jerome's Lives of the Fathers, printed by Wynken de Worde in 1495; and the complete Book of Romans, 8 leaves, of the famous Gutenberg Bible (exceptionally large fine leaves).

There are also a number of mementos of Franklin, Lafayette, and Washington, including some rare busts and statuettes.

REID FURNISHINGS

Monarch Auction Co.

Sale April 1 to 4

The furnishings of the mansion at 323 Riverside Drive, owned by Bernice B. Reid, will be sold on the premises at public auction from April 1 to 4, inclusive. The sale will include also antique and modern furniture and other works of art removed from an estate at Indian Harbor, Greenwich, Conn. The New York house will be open for a public exhibition next Friday, Saturday and Sunday.

The collections contain both antique and modern furniture, oil paintings by prominent artists and a number of fine Persian rugs and carpets in large sizes. There are included a collection of early American furniture, French drawing room suites, English furniture of the eighteenth century, including needlework sofas, chairs and screens and Spanish and Italian pieces.

Among the feature objects are a group of Flemish tapestries, five pair of needlework portieres, an Irish linen banquet set and pianos by Steinway and Knabe. Several hundred lots are described in the catalogue of the sale, which is under the management of the Monarch Auction Company.

(Continued on page 14)

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## IMPORTANT PAINTINGS

Freeman, Philadelphia  
Exhibition, March 3rd  
Sale, March 8th and 9th

Rare and important paintings from the collection of a prominent Philadelphia connoisseur, together with fine examples of the American and European schools from the collections of Margaret Laura Klauder, Mr. Harry B. Dean and the late George Stevenson, to be sold at the Freeman Galleries, Philadelphia, March 8th and 9th, will be an important art event of the coming week.

The collection comprises one hundred and sixty paintings, including examples by H. Golden Dearth, R. A. Blakelock, George De Forrest Brush, William M. Chase, Emil Carlsen, George Fuller, George Inness, J. Francis Murphy, H. D. Martin, H. W. Ranger, Gilbert Stuart, Thomas Sully, A. H. Wyant, Sir William Beechey, Francis Cotes, Charles Warren Eaton, Charles W. Hawthorne, J. C. Cazin, John Crome, J. J. Henner, Henry Inman, William T. Richards, Albert P. Ryder, Marcus Simon, Horatio Walker, Charles Jacques and others.

The two Innesses, "Perugia and the Valley" and "Riverhead" are extremely interesting examples. The former was painted in 1874 and exhibited in New York that same year. Later in 1912 and 1913 it was again shown in New York and in St. Louis. It is one of the most colorful of all the pictures painted by Inness during his stay in Italy in the early seventies. "The Riverhead," painted in 1890, is one of the most sensitive pictures of this period in Inness' art. It is mentioned by Mr. Elliott Daingerfield in some of his writings as having been painted in his presence. This painting also exhibited in New York, Los Angeles, and St. Louis, in 1912, 1913 and 1914.

Of the French school, Charles Jacques' "Shepherdess Guarding Sheep" deserves especial mention. Originally No. 12 of the Charles Jacques Sale in Paris in 1894, it is sure to attract much attention from collectors.

"The Woodland" by Blakelock is a particularly lovely example of his best style, with its sensitive treatment and unusually fine relations of tone and color.

Notable also is "Sea Scene" by H. Golden Dearth, which is characteristic of his latest and best periods. The "Gathering Fagots" by George H. Fuller, is a fine canvas that was asked for in the Memorial Exhibition of this artist's work held at the Metropolitan Museum. It is painted in the tones which we have associated with Fuller at his best—rich, warm and transparent, with just enough detail to complete the picture.

Other especially interesting canvases are a "Self Portrait" by William M. Chase, "The Red Oak" by Willard L. Metcalf and "Woods Interior" by Emil Carlson, which was one of the most admired of the pictures at the exhibition of the Art Club in Philadelphia and shows Carlson at his best.

An example by Samuel F. B. Morse, "Portrait of Doctor Charles L. Jackson," should attract especial attention. Doctor Jackson was one of the co-workers with Morse in his electrical experiments and is mentioned in some of Morse's writings.

## DRAWINGS, WATERCOLORS, PRINTS

Viscount Leverhulme Coll.

A. G. Exhibition, Feb. 27th

Sale, March 2nd, 3rd, 4th, evenings

The first impression that the Leverhulme drawings and watercolors make is one of charming playfulness. Upon opening the catalogue, one stumbles upon a Max Beerbohm Cartoon, entitled "One Fine Morning," or "How They Might Undo Me," in which are caricatured such a procession of political and literary figures as is surely rarely seen together. A like sympathetic vein characterizes a fine collection of Cruikshanks, of no less than forty drawings, including a series illustrating the life of Sir John Falstaff. A number of fairy tale illustrations show his admirable phantasy at its most exquisite.

As is only proper, the collection of Cruikshanks is balanced by a collection of fourteen Rowlandsons, in pen and water color. These include both his landscapes and caricatures, the latter, however, not at its most savage. Of Sir John Tenniel, who rightly belongs in this group, there are three drawings, all political. Nor are the Dickens illustrators forgotten. Hablot K. Browne is represented by drawings for Nicholas Nickleby and for Martin Chuzzlewit. George Cattermole and John Leech complete this group.

## OUR CORRESPONDENTS

## PARIS

The Musée du Jeu de Paume which has been closed since last summer, has just reopened its doors after having undergone a serious revision. This museum, exclusively devoted to foreign painters, is really a section of the Luxembourg; the major part was formed by paintings which filled the little room facing the Salle Caillebotte, others which for want of room were kept in storage, by new acquisitions, and by gifts.

M. Charles Masson, the new Curator of the Luxembourg, as well as M. André Dezarrois, assistant curator, especially appointed a few years ago for the conservation of the Jeu de Paume, thought that this reorganization demanded a serious revision of the works of art. Want of space on the one hand, and a wish to show only what was significant on the other, made this revision indispensable. A certain number of works have been kept, others have been sent to the great museums of the Provinces. The Louvre itself has acted on this system. But the task in this instance was much more delicate, as it had to do with works whose authors were for the most part still living, and one can imagine what a storm of protestations will be aroused by these changes. It is for this reason that, desirous to fulfill their duty as Curators, they asked that a commission be joined with them to carry out the work. Thus a committee was appointed whose members were designated by the Director of the Beaux Arts, chosen among the most competent persons, comprising among others several Curators of the Louvre Museum, to assist them with this revision.

A visit to the rearranged rooms of the Jeu de Paume proves to us that the committee has acquitted itself of its task with great moderation and in a liberal spirit. Also as M. Dezarrois pointed out to us, the decisions of the commission are always subject to reversal, certain canvases which have been kept will in their turn give way to new works, and it is not impossible that others which have momentarily gone into exile, will one day return to the Jeu de Paume.

In its ensemble the Museum, without pretending to offer to visitors a complete synopsis of the modern foreign schools, contains an imposing ensemble of works of diverse values, very varied in character, out of which stand some prominent works of the first order. Assuredly as in all other museums, it contains the good and the mediocre and has gaps, but when one thinks of the limited means at the disposal of the late M. Bénédict, to whom the majority of the works which it contains are due, one can only be amazed at the marvellous collection which he succeeded in bringing together.

Every time that the number of works has permitted, a room has been devoted entirely to a school. This has been the case with England and America who each occupy one of the principal rooms, also a small room has been given to Japan. As to the others, they have either been grouped by their sympathies, as with Spain and Italy, or by their geographical situation, as with Poland, Russia and Germany.

Thanks to the magnificent gift of Mr. Edmund Davis, whose portrait by Orchardson figures in the place of honor, the English school is widely represented, at least from the end of the XIXth to the commencement of the XXth centuries.

The two oldest works of the school are the famous painting "Love and Life" of Watts, and the very fine portrait of Mrs. Leigh by Millais. Of the other artists figuring here the principal ones are Shannon, Lavery, Laszlo, Walter Sickert, Alfred East, Brangwyn, Nicholson, Connard, Conder, Pryde, Orpen—with his famous Café Royale in which are several artistic celebrities of the day—Miss Gloger, Berley Oswald, Mrs. Rackham, McEvoy, J. Kennington, Erik, and Miss Beatrice How—with two charming and subtle paintings. We must also mention several fine drawings, among others by Burne-Jones, by Beardsley, and by Augustus John, whose painting unfortunately does not figure here.

On entering the American school I instinctively sought the chef d'oeuvre of this school, the "Artist's Mother" by Whistler, and not finding it I asked myself, as Whistler after all could be considered as much a French as an American artist (did he not at his own

request figure in the French section of the Centennial Exposition of 1900?), if he had not been kept at the Luxembourg. M. Dezarrois whom I asked for the reason of this absence, replied that the "Artist's Mother" no longer figured at the Jeu de Paume nor at the Luxembourg, for the good reason that it has been asked for by the Louvre, which now has it, and where it will be hung as soon as certain changes will permit them to give the place to it which it deserved.

The "Summer Night" by Winslow Homer, (two women dancing by moonlight on a rocky coast against which the waves are breaking) is hung in the center of a panel and is certainly one of the rare pieces of the Museum. A portrait of a woman of minor interest is at this moment the only work by Sargent which figures here, his famous "Carmencita" being at present in London where it was lent for a retrospective exhibition. A very fine portrait by Mary Cassatt, "Mother and Child" occupies the centre of another panel.

Besides these three masters, there are about forty American artists who are represented here by one or several works, painters as well as sculptors; William Chase, John W. Alexander, Walter Gay, Alexander Harrison, Melchers, Henri O. Tanner, William Dannat, Walter McEwen, Thomas Dewing, George Hitchcock, Orville Oughton Peels, Cecilia Beaux, Romaine Brooks, Elizabeth Nourse, Richard Miller, Friezeke, Ernest T. Rosen, Jonas Lie, Robert Henri, Humphreys Johnston, William Horton, Gilbert White, Schofield, Ben Foster, Harry B. Lachman, and G. Ravlin. Among the sculptors are R. Evans, McMonnies, Herbert Ward, Paulanship, Mrs. Whitney and Jo Davidson. In the glass cases of medals and bronze plaques St. Gaudens is represented by sixteen works, as well as Brenner, John Flanagan, Spicer-Simson, Miss Swanson, Janet Scudder and Mrs. L. Hamilton.

These are the names I have noted in oil painting and sculpture. Other rooms have been kept on the first floor for watercolors and prints. Some people think that this collection is not sufficiently representative of the American school, that there are serious gaps, leaving out important artists who should be there, and on the other hand there are some who could well be spared. No one is better advised on this subject than the curators. Nevertheless we repeat, that it must not be forgotten that these works have been acquired from time to time, and chosen among the best shown by American artists exhibiting here, and further that the Luxembourg had not at its disposal a budget which enabled it to buy the works which it desired, that the American section has not unfortunately had an Edmund Davis, that this collection has been bought with a ridiculous sum of money—"The Artist's Mother" by Whistler for example for only two thousand francs—and that beside works which today have no great significance, but which are nevertheless representative of certain tendencies of their epoch, it does contain works of the first order.

A group of excellent artists represents the Belgian school, Alfred and Joseph Stevens, whose place should be no longer here but in the Louvre, Gilsoul, Claus, Baertsoen, Frédéric, Delamoi, Evencepoel Laermans, Rassenfosse, Van Ryselberghe and Constantin Meunier. Two works by young Belgian artists who are justly deserving of reputation are Mazerel and Kvapil, have recently been acquired.

The small Japanese room contains several good examples of the modern school influenced by occidental art, a painting by Foujita bought a short while ago, and several very interesting works by followers of the old Japanese school: Takeuchi Seiho, Yamanoto Sunkyo and Mme. Ito.

Among the Polish artists we must put in the first rank two admirable portraits by Mme. de Boznanska, a fine portrait and a still life by Mme. Mela Mutter, and in the Russian section important works by Jakovlev, Choukaieff, and Sorine. Among the best representatives of Spain we must name Zuloaga, Anglada Camarasa, Sorolla y Bastida, Ramon and Valentin Zubiaurre, Beltran Masses and Ortiz Echague; among the Italians, Mancini, Scattola, Giardi, Boldini, and Costantini.

An American artist lately before me, found fault with the Parisian galleries and art magazines for occupying themselves too exclusively with French artists and neglecting foreigners "Look at the windows in the Rue de la Boetie," he said, "or read the notice in the Reviews, they are always about the same people, Derain, Matisse, Utrillo, Lau-

rencin, Picasso, Vlaminck, Dufy and a few others of less importance. To begin with, they do not represent all there is of French art of today, and then, Devil take it, there are also a few foreign artists whom the French never have an opportunity of seeing, and whom they should know. Such, for example, without going further, as Augustus John and Epstein, and many others. And how many American artists of the first rank are still totally unknown in Paris."

Like all other criticisms, this is part truth, part error, but it must be allowed that it is the latter which preponderates. It is true that the dealers, both great and small, only interest themselves in a very restricted number of artists always the same, and Oscar Wilde would have explained this by saying that "they are totally wanting in imagination." They are certainly lacking in that, but also in a sense of risk, which the present difficulties will perhaps justify.

Certainly the art reviews might without any danger be more international, and keep their readers better acquainted with present art movements in foreign countries, but it would be profoundly unjust to say that Paris, in the matter of art, is carrying out a policy of "protection." The truth is just the opposite and it is to Paris that the greater part of famous foreign artists, both of yesterday and today—owe their success. Without going back as far as Whistler, Jongkind, Sisley and Van Gogh, we could make out an imposing list of artists who found recognition in Paris. Zuloaga is justly considered as a Parisian artist, and before he was known in America Anglada lived here for a long time and was much thought of. Picasso owes all his success to Paris. The same may be said of the admirable artist, Matteo Hernandez, one of the first sculptors of today. Archipenko formed himself in Paris, and it was in the school of Rodin and of Maillol that the sculptor Loutchansky, who has been here for more than twenty years, acquired the strong technic which allowed him to develop his gifts, so that today he is classed among our most prominent sculptors.

Jakovlev came here in full possession of his art, but if he does not owe his success to Paris, would he have found it as quickly elsewhere? And what of Choukaieff and Grigorieff? The revelation of Léon Bakst took place here. Two great artists whom we owe to Poland, Mme. Boznanska and Mme. Mela Mutter, formed themselves and received recognition in Paris.

Like Whistler, James Wilson Morrice learned here the technic of his art, and it was here that he knew success. More recently the Uruguayan artists, Pedro Figari whose art owes everything to his country and to himself, was discovered by Paris. And what shall we say of Bugatti, the charming sculptor of animals, who died too soon, and of Modigliani. And Foujita, Coubine and all the others?

To this list which, although already long is very incomplete, we must add the name of a Belgian artist of great talent, M. Franz Masareel. He arrived in Paris, driven from his country by the war, toward the end of 1914. Illustrations for a book on the miseries of Belgium, suffering all the horrors of invasion, of which he had been a witness, showed powerful skill both as observer and draughtsman. Since then his talent has developed greatly. M. Masareel, while fundamentally a realist, might be called a visionary of realism. I say "visionary" because although this word is used sometimes to describe those who see beyond the world of appearances, I feel that it may equally apply to those, who like this artist, describe it with such power that one sees it at the same time from without and from within.

Like his great compatriot the poet Verhaeren, Masareel has felt profoundly the dramatic beauty and poetry of modern cities, and the tumultuous and moving spectacles which they offer have inspired most of his recent works.

Masareel's recent exhibition at the Billet gallery brought together a collection of huge watercolors representing Paris at night, in which he shows great mastery and exceptional power. I call them watercolors because they are painted in that medium, but they are rather drawings done with a brush and India ink, and touched with color. They are mostly of places of amusement, such as Montmartre and the Boulevards, where life is perhaps still more animated by night than by day. The red and green fires of the colored advertisements throw their sudden illumination on the darkness of the streets. Everything under the violent contrasts of this hard light and deep shadows takes on an impressive and dramatic character. The handling of this artist, which is hard, but rich and strong and deeply original, is of a rare intensity of expression. He is, as M. Billet justly remarked in a critical essay which he has published on this artist, of the family of Brueghel, Rembrandt,

Goya, Van Gogh. He also reminds me but on a larger scale, of Constantin Guys, and deserves like him, to be described as "the painter of modern life."

Several interesting exhibitions are to take place soon. In March, at Durand-Ruel's, that of Mlle. Louise Breslau, the skilful and delicate Swiss artist, who, also, owes her fame to Paris. In March, as well, at Bernheim Jeune's there will be an exhibition by an American artist, Edward Bok Ulreich, who had a successful exhibition last year in New York at the Anderson galleries. Marcel Guiot prepares for the same month an exposition of the work of Laboureur, an etcher very attractive and full of humor, and for April an inclusive retrospective of the prints of Claude Lorraine. In May there is to be at Jean Charpentier's an exhibition by Jacovlev, which will be succeeded by an important exposition of the work of Emile Bernard, who before he was a follower of the great Venetians, was the friend of Cézanne, of Gauguin and of Van Gogh. Finally, M. Armand Dayot is preparing for this spring, at George Petit's a retrospective of a great master of the XIXth century and of his numerous pupils which will certainly be a great success, but which for the moment he desires to keep a secret.

As to the sales, the season will be very quiet until Easter. I must however mention that in March Henri Baudoin will direct two interesting auction sales, one an important collection of old prints, from the XVth to the XIXth centuries, from Dürer to Raffet including Nanteuil, Watteau, Fragonard, and Prudhon, which will certainly bring high prices and be fought for, as they become more and more rare, and it will be probably the most important sale of prints of the season. At the end of the same month there will be sold a fine collection of paintings and drawings by Eugene Carrière. As to sensational sales, there will be none before Easter. There will be a very important one in June, but it is too soon to speak of it. —H. S. C.

## BERLIN

The Heinemann gallery of Munich has come to Berlin to show for one month an exquisite collection of paintings in the exhibition rooms of the "kuenstler-house." This comprises works of the XIVth to the XXth century in characteristic examples. Though these paintings are for sale one has the impression of a carefully assembled and judiciously chosen collection of some private art lover and connoisseur. In so inclusive an assemblage of masterpieces it is possible only to mention a few which through personal predilection seem the highlights in this array of about 120 paintings. A "Madonna with the Infant Christ" by Adrian Isenbrant of 1520, is a canvas which is not only exquisite through its purity and naiveté, but also is well painted and excellently preserved. Mary's red gown is well set off from the background, the Infant's shirt, of some filmy material, is very well painted, so as to keep the flesh of the little body in evidence. The same subject matter is treated in a painting by Lucas Cranach the Elder, a lovely "Madonna" with grapes in her hand and curly auburn hair. An example of early XVth century painting on gold ground is a "Madonna" of 1420 by Gentile da Fabriano. A "Crucifixion" of an anonymous master of Sevilla of 1480 is exceedingly interesting. It is a large painting richly stocked with figures but well disposed and balanced. The features are remarkably expressive and full of individual characterization. Rich golden and purple tones are predominant in this painting. Next to this I liked immensely a portrait of a gentleman by Paris Bordone, which in its stateliness and vigor and sure representation is a good example of the flourishing period of Venetian art.

On an adjoining wall the likeness of an elderly lady by N. Maes is not less commanding. Black and white of the garments have been put together to an effective harmony, hand and features are painted in the broad manner essentially characteristic of the Dutch school. Proceeding to later centuries there is a small, though brilliant example of Murillo's art and further an authoritative work by Goya, the portrait of a lady in three-quarter length in green corsage with a bit of tulle and flowers in her hair. Portraits of socially prominent personages are by the English masters Hopner, Raeburn and Lawrence. Mention must also be made of small landscapes by Constable, which are gems in their wise. Passing to French art there is a large view of the Jura mountains by



Courbet which dominates a wall and smaller landscapes by Daubigny, Jacques and Fantin-Latour. Now there is little room left for a review of contemporary German art, though a number of attractive works call for comment. Prominently shown are Giulio Beda and Hans Heider, both Munich men, the former working in a light key with much accent on the multicolored evening sky, the latter's paintings are like precious enamels decked out with rich tones. It seems imperative to mention at least the names of Hodler, Feuerbach, Lenbach and Munkacsy as further assets of this arrangement, which testify to the discriminating taste and connoisseurship of the management of the gallery.

The town of Dresden has arranged May-September 1926 an International exhibition of art, which will give a survey on contemporary achievements in the realm of painting and sculpture. Director Posse, who has been commissioned to arrange the enterprise, has invited artists from all European countries to join in the display, but also modern American art will be shown. This is hailed by all those—and they are many—who are eager to see the productions of contemporary American art, which in the line of architecture has aroused so much interest at the recent Academy display in Berlin.

The second part of the Castiglioni sale will be held in April at Frederic Muller in Amsterdam.

Excavations in a small town in Moravia have unearthed among other valuable finds several statuettes of female nudes made of burned clay, five inches in height. Experts assert that they are the oldest known sculptures executed in clay and perhaps the oldest ever done, their origin dating back to prehistoric times. Similar representations found in France were made of ivory or soapstone.

In a small town—Benzheim—in Germany parts of the oldest German handwritten translation of the new testament were discovered, which had been cut to pieces to fasten together some municipal documents. These fragments prove to be a part of the Saint Lucas translation, probably the oldest German translation of the gospel, done by a monk of the convent Lorch.

There is a bit of romance about the story of two black Kang-hsi vases (1660-1722) which some time ago were discovered by an art dealer in a department store in Berlin. Like the prince in the fairy-tale they had found an abode among a lot of pseudo-China ware of more or less doubtful quality, without anybody having the least idea of their real value. An old lady who had fallen on penurious days, had given these last pieces of heirloom for sale to the department store with a limit of 250M. for both pieces. The dealer bought them for this small sum and soon after sold the vases with immense profit to Holland. Somehow or other it became known that he had made a real "find" and the old lady was assailed by art dealers hoping to make a good catch among her property. Their search was in vain, the vases had been her last assets. Interrogated as to their origin she told the inquirers that the vases had been given to her great grand-parents as a wedding gift some hundred years ago, that she had shown same to several connoisseurs, none of whom had recognized the preciousness of the objects.

After having been sold to Holland the vases changed hands once again and are now the property of Mr. Worch at the head of the well-known firm in ancient Oriental art, Glenk-Worch, Berlin, Unter den Linden. In March Mr. Worch is sailing to New York and brings with him the precious Kang-hsi vases together with an exquisite collection of Chinese porcelain, archaic jades, bronzes and objects of art. Mr. Worch is well-known in New York under the name of "Worch of Paris" with headquarters at 467 Fifth Avenue until 1914.

Black Kang-hsi vases with three-color decor of flowers and birds like the one mentioned are extremely rare and very much sought after, as genuine specimens scarcely appear on the market. The Rockefeller, Altmann and Morgan collections contain examples of these famous products of early Chinese craft.

## LONDON

Just at present I believe that the Sargent Exhibition at Burlington House has done more than anything to stimulate commissions, so far as the portrait-painters are concerned, for I hear that since it opened, Chelsea has received a quantity of portrait orders that it never expected. The show seems to have fired numbers of visitors to have themselves immortalized in paint.

And certainly there can be no doubt about the wisdom of the Manchester Art Gallery in buying Charles Cundall's "Pont Neuf, Paris" from the show of that painter's work at the Colnaghi Gallery for it is a brilliant as well as a sound bit of painting, whose quality will remain indisputable no matter how fashion veers. Cundale began life as a designer of lustreware and stained glass, and one feels that so innately he is artistic that he would have attained distinction no matter to what branch of esthetics he had devoted himself.

That, as Sir Joseph Duveen contends, British art has never been in a healthier state than at present, is certainly supported by the quality of a number of exhibitions now running. There is at the Tooth Galleries a small but very excellent show of etchings, wherein the names of Ethel Gabain and Detmold stand out with conspicuous success. Mrs. Gabain has a dramatic sense in the arrangement of her effects: she can make of a row of iron railings and their reflection upon a wet pavement something intensely significant. A study of a living Pierrot holding in his hand a small model of a Pierrot is in its every line suggestive and emotional. Detmold excels in animal studies: his handling of line is exquisite, as for instance in the sweep of a peacock's tail across the foreground, or the curve of a fish's back as it swirls through water.

There is much excellent work, too, to be seen at the Fine Art Society in New Bond Street. L. D. Luard is showing there a number of pictures, mostly of French cart horses, pulling up their great burdens along the hillside or swaying in unison along the crest when level ground has been reached. The stress and strain of the work is splendidly expressed: the spectator is forced to react and so completely is the idea of effort conveyed that indeed one becomes sensible of its effect upon oneself. It is a veritable relief to turn to other aspects of the draught-horse's activities, where a greater harmony and rhythm are observed and expounded. In another room Claude Muncaster is exhibiting some accomplished water-colors in which some clever effects of open air and sunlight are achieved by means of leaving a portion of the ground untouched while the surrounding color values are built up around it. These values are always kept well in key and the washes are everywhere clear and brilliant. And apropos of this Gallery I may remark that the show of etchings by the Canadian artist, Donald Shaw MacLaughlan has awakened a good deal of interest here. He has a Whistlerian faculty for capturing the beauty of almost commonplace scenes and is happy in conveying the sense of romance that pertains to every aspect of The Thames.—L. G.-S.

## VIENNA

Art activities in Vienna suffer a serious blow through the retirement from office of two persons prominently engaged in the reorganization of Austrian art institutions in the post-war period. Director Gustav Glueck of the State gallery in Vienna has sent in his resignation and also Hofrat Hans Tietze, who is at the head of the ministerial department of the Austrian museums, has retired. Both are still in the vigor of manhood and the reason for this premature relinquishment of their tasks, to which both were devoted with ardent zeal, is to be found in a reactionary antagonism, which made it impossible to carry through their reformatory plans. Director Glueck is responsible for the rearrangement of the public collection of paintings, which has been newly set up to great advantage. In spite of Austria's precarious financial situation, he succeeded in acquiring a number of very important paintings by means of exchange

and of selling less important works. The portrait of a young woman by Dürer, rediscovered in Italy, is the most prominent among these newly incorporated items. Director Glueck, who is renowned for his scientific publications on Rubens, intends to devote his time in the future entirely to his research work. Everybody who has admired the new Baroque museum in Vienna, housed in the Belvedere castle, will be able to judge how deeply indebted the town is to Hofrat Tietze, to whose activity this gem among museums is due. Upon his initiative the collection of XIXth century art was splendidly set up in another wing of this castle and the "Albertina" collection enlarged and enriched through the collection of prints of the former Imperial family. How very sad, that politics are allowed to interfere in matters of art, a state of affairs, which will deprive Austria of her last assets consisting in institutions of great cultural merit and importance.

Under the patronage of the president of the Austrian republic, the society for ecclesiastical art in Austria has arranged an exhibition in the "Secession." Austria is a Roman Catholic country and consequently art comes to the masses mainly in the guise of religious representations. The materialistic spirit of the age is not favorable to the conception of religious themes and nothing that could rival the imperishable achievements of the past has been produced within the last century in the line of ecclesiastical art. The above mentioned society has thus been formed by the Austrian clergy for the purpose of creating a vital relationship between religion and modern art, which, no doubt, will infuse the traditional cut-and-dried representations of the present with a fresh current of incitement and impetus. This effort is gratifying and has met with response by many of the best contemporary Austrian artists, who have contributed to the show with interesting solutions of the old themes: "Christ on the Cross," "Pieta," "Lamentation," "Adoration" and so forth. These paintings and sculptures are by Professor Hanak, Professor Andri, A. Faistauer, Karl Sterner, to mention but the most prominent among the Austrian artists. From Germany Peter Behrens, Barlach, Poelzig, Jaekel have joined the show.

## FORT WORTH, TEXAS

The seventeenth Annual Exhibition of Paintings by American Artists now on at the Fort Worth Museum of Art opened on Friday evening, Jan. 22 at eight o'clock with a private view for the members of the Fort Worth Art Association and their friends. The newly decorated art gallery formed a delightful background for the splendid canvases. The collection was assembled for the exhibition by the American Federation of Arts, Washington, D. C., from the Centennial Exhibition of the National Academy of Design, New York, and is of a high standard of excellence. In addition Wm. Macbeth, Inc., lent three pictures for the exhibition and a group of five was loaned by Fort Worth collectors. The exhibition is being visited by great crowds each day. The children of the schools of the city accompanied by their teachers through the gallery every afternoon. They are busily engaged in writing estimates of the pictures for the annual contest in which the Fort Worth Art Association offers prizes to the pupils of the schools of the city for the best estimate of a single picture for the exhibition. Gallery talks on the collection are given by the artists of the city. Among the artists represented are: Ernest L. Blumenschein, Max Bohm, R. Sloan Bredin, John F. Carlson, Carlton T. Chapman, Eliot C. Clark, Colin C. Cooper, E. Irving Couse, Charles C. Curran, Elliott Daingerfield, Henry Golden Dearth, Edward Dufner, John Ward Dunsmore, Anna S. Fisher, Charles Noel Flagg, Will Howe Foote, Lillian Genth, W. Granville-Smith, Felicie Waldo Howell, Henry Salem Hubbell, George Inness, Jr., John C. Johnson, Paul King, Jonas Lie, R. Wilton Lockwood, Violet Oakley, W. Merritt Post, Frank Knox, Morton Rehn, W. Elmer Schofield, William H. Singer, Arthur P. Spear, Helen M. Turner, Robert Vonnoh, Frederick J. Waugh, Carlton Wiggins, Charles H. Woodbury, Cullen Yates, John W. Alexander, Murray P. Bewley, Joseph DeCamp, Charles W. Hawthorne, Power O'Malley, Abbott H. Thayer, George Inness and Duveneck.

## STUDIO NOTES

The engagement is announced of Mr. R. W. B. H. Henniker-Heaton, son of Mr. and Mrs. Raymond Henniker-Heaton, of 17 Egerton terrace, S. W., and Mary Elizabeth Dulcibel Vaudrey-Barker-Mill, elder daughter of the late Captain Claude Vaudrey-Barker-Mill, of Mottisfont Abbey, Hants, and of the Hon. Mrs. Barker-Mill, 55 Oakley Street, S. W. Miss Vaudrey-Barker-Mill is a granddaughter of Lady Collins and of the late Lord Collins, P. C., Master of the Rolls. Her father was killed in the war in 1916. The date of the marriage will shortly be made known. Mr. Raymond Henniker-Heaton was formerly Director of the Worcester Art Museum and is now its foreign art advisor.

Alexis Jean Fournier has been awarded the Fellowship prize given by the Buffalo Society of Artists in their current annual exhibition at the Albright Galleries. The award was made for his painting, "Clouds and Shadows in the Catskills."

George A. Traver is showing a group of twenty-two paintings at the Museum of Fine Arts, Houston, Texas, during the month of February.

Marion Gray Traver has been appointed Chairman of the Jury for the forthcoming Water Color exhibition of the National Association of Women Painters and Sculptors, which will open March 1.

Charles Polowetski has recently painted a portrait of Edward B. Haines, founder of the *Paterson Morning Call* and *Paterson Evening News*, and has completed his third portrait of Nathan Barnert, well-known philanthropist and former Mayor of Paterson. This portrait is to be hung in the Nurses' Home erected by Mr. Barnert, and the first and second portraits of the philanthropist have been hung in the City Hall and the Barnert Hospital. A large painting by Polowetski which was exhibited in the Paris Salon of 1923 is now at the Architectural League.

News comes from the Milch Galleries that Wyman Adams has just completed a portrait of Carl Fischer, the man who made Miami Marvelous, which was painted in Mr. Fischer's home at Coral Gables. Mr. Adams has also recently completed portraits of Mr. Fred Allison named his mother. (Fred Allison is associated with Mr. Fischer.)

J. George Stacey, of Geneva, N. Y., and Provincetown, Mass., sailed on the "De Grasse" Feb. 24th for a couple of months study in the galleries of Paris and London.

Henrietta Duer is at Atlantic City for a few weeks.

Paul Bartlett, whose exhibition at the Wildenstein Galleries closes on March 3, will leave shortly after for Chicago. He will return early in April.

Mary Nicholena MacCord, Jane Peterson, Carolyn Mase, Alice Judson and Clara Davidson Simpson are showing a group of 22 canvases at the Council Chamber, Columbia, S. C., under the auspices of the Columbia Art Association.

The members of the Kit Kat Club are giving their 45th Annual "Skeller" at Terrace Garden on March 5.

Robert Vonnoh, who has recently completed the portraits of Professor William B. Scott of Princeton, Robert J. Brunner and Robert Dale Toland, is sailing on the Lapland on March 6th for Italy. He will return to America some time in June.

Miss Louise Lyons Heustis, 228 Central Park South, N. Y. City, is painting portrait commissions in Washington, D. C.

Miss Dorothy Blair, Assistant Director of the John Herron Art Institute, has a leave of absence for several months of travel and study in Europe and several of the countries bordering the Mediterranean and in Paris. She will return about May 1st. She expects to visit Portugal, Spain, Northern Africa, Sicily, Greece, Constantinople, Palestine, Egypt, Italy and France.

Loren Barton has returned from Europe and after a short stay in New York, will go to her home in California.

John Clark Tidden, professor at the Rice Institute, Houston, Texas, is in town. He has brought with him a collection of his paintings and drawings made in Texas.

William R. Leigh sailed on the *Orduna* on Feb. 6 for Europe. He will join the Carl Okeley expedition to Africa which will start from Mombasa and go as far as Nairobi in search of big game. Mr. Leigh's pupils presented him with a bronze elephant as a parting gift.

Jonas Lie was the guest of honor at the Pen and Brush on Sunday, the 6th. Mr. Lie gave a short talk on the layman versus the painter.

A portrait of the late Judge Julius M. Mayer, by Herbert Russin, has been completed and will be shown to friends at the residence of Mr. and Mrs. Charles Griswold Bourse, 11 East Ninth Street, on Sunday, Feb. 21.

## WASHINGTON

April 4 will witness the opening of the tenth biennial exhibition of contemporary American oil paintings at the Corcoran Gallery of Art. This postponement from December to the early Spring, necessitated this season by the centennial celebration exhibit of the National Academy of Design, held at the local gallery last Fall, is deemed so advantageous that the change of date is to be made permanent.

The light is better in April and May, the gallery trustees point out, the weather is more suitable, the number of visitors in Washington is larger, and there is no interference with or by the Christmas holidays. The exhibition will remain open until May 16.

Already the prospectus of the coming display, which is the art event of Washington and considered one of the outstanding events in the world of art throughout the United States, has gone to those contemplating entry of their works. The jury will not be limited as to the number of pictures to be accepted and every picture accepted will be shown in the exhibit and included in the catalogue.

The exhibition will be confined, as heretofore, to original oil paintings by living American artists, not previously exhibited in Washington, and completed within the past two years. Each artist may submit as many as three examples of his or her work.

As heretofore, the generous prizes, consisting of cash, medals and certificate of honorable mention, will come from the fund established by the late Senator William E. Clark of Montana, long-time friend of the gallery, former trustee and donor of the famed art collec-

tion which will eventually become the possession of this institution. No artist may receive the same prize more than once, nor may he compete for a prize lower than one already received.

The Corcoran Gallery has an option of one week after the opening of the exhibition for the purchase of any or all of the prize pictures. Works by jury members are not eligible for awards. The jury, which passes upon entries, acts as a hanging committee and awards the prizes, is constituted as follows: Edmund C. Tarbell, chairman; John C. Johansen, Jonas Lie, Leopold Seyffert and Robert Spencer. C. Powell Minnigerode, director of the gallery, will serve as an ex-officio member of the hanging committee.

From the nine exhibits held heretofore 271 paintings have been sold, the aggregate price of which was \$445,810. The gallery charges no commission whatever on any sales.

An event of wide public interest and of several years' standing will be a concomitant of the approaching exhibit. This is the choice of a "popular prize" winner by means of ballots cast by all visitors to the gallery during the week of May 3. Its purpose is to stimulate interest and encourage the public at large to study the exhibition with discrimination. The winner of this popular prize will receive \$200 in cash.

## ANN ARBOR

An exhibition of etchings, lithographs, drypoints, and pencil sketches by Samuel Chamberlain, and oils and water colors by Jean Paul Slusser is now open in the west gallery of Alumni Memorial hall. Both Mr. Chamberlain and Mr. Slusser are instructors of drawing and design in the College of Architecture here. These men belong to the increasingly large group of American painters who are college trained. Mr. Chamberlain received his degree at Massachusetts Institute of Technology in architecture and Mr. Slusser received his bachelor's degree in 1909 and his master's in 1911 from this university.



## The Year's Auction Record in England

The Daily Telegraph cites the eleven pictures which brought more than £6,000 at auction during the year of 1925. These are:

Artist.	Title.	Sale.	Gns.	
Gainsborough, T. R.A.	Anne Countess of Chesterfield	Carnarvon	17,000	Phillips and MacConnal for Sir John Leigh, Bt.
Hoppner, J., R.A.	Lady Elizabeth Bligh as a child	Darnley	10,200	Agnew
Reynolds, Sir J., P.R.A.	Countess of Carnarvon	Carnarvon	9,500	G. Hannen
Romney, G.	Two Bootle Boys	Lathom	8,500	Phillips and MacConnal for Sir John Leigh, Bt.
Romney, G. Sargent, J. S., R. A.	Lady Every San Vigilio	Every Sargent	7,800 7,000	Mills Agnew
Reynolds, Sir J., P.R.A.	Calling of Samuel	Darnley	6,700	Agnew
Sargent, J. S., R.A.	Torre Galli	Sargent	6,600	Alec Martin
Gainsborough, T., R.A.	Philip, 5th Earl of Chesterfield	Carnarvon	6,500	Phillips and MacConnal for Sir John Leigh, Bt.
Reynolds, Sir J., P.R.A.	Col. Acland and Lord Sydney	Carnarvon	6,000	G. Hannen
Sargent, J. S., R.A.	Prince Balthazar Carlos after Velasquez	Sargent	6,000	Van der Neutl

### MONTCLAIR, N. J.

Trustees elected at the annual meeting of the Montclair Art Association were C. Everett Bacon, Raymond B. Fosdick, Andrew G. Osborne, Mrs. Lucius R. Eastman, Mrs. Henry Lang, Miss Charlotte T. Weeks and Frederick Ballard Williams. The last four named were re-elected, and all will serve for three years.

The nominating committee was composed of Mrs. E. W. Goldschmidt, Mrs. Herbert M. Lloyd, Mrs. Michel M. LeBrun, George Frederick Hewitt and Charles Bull.

The exhibition of ship models and marine paintings which was opened to the public Saturday already has attracted many visitors. Any one with a taste for nautical romance will find at least one object in the exhibition to please his or her fancy for it contains the models of ships of many lands and many periods.

The United States warship Alliance recalls the days when our watchdogs of the sea carried sails, though its sleek gray lines contrast strongly with the easy, curving ones of the Hanseatic warship Grand Duke of 1650 when blue and gold and vermilion and green decorated carved bow and bulkheads and were repeated in the designs on the quaint curved sails. There is a gallion ship of similar proportions suggesting our famous nautical forebear, Hendrik Hudson's Half Moon, and a model of the French gunboat, La Couronne, built in France in 1636, made by George W. Douglas of Montclair.

American frigates, schooners and clipper ships dominate the interesting display, and represent the adventure and daring of American sailors when our ships first nosed their bows into the clutching waves.

## A. S. DREY

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### TORONTO

At the Simpson Galleries a charming and varied collection of watercolors, oil paintings and miniature pictures on ivory, about sixty or seventy in number are grouped, the joint exhibit of F. McGillivray Knowles, A. R. C. A. and Elizabeth A. McGillivray Knowles of New York and Toronto. Mr. Knowles is a painter of the Sea in all its moods from mountainous waves to the peaceful "Evening Glow" or the tranquil "Moonlight Bathers." He has also depicted in miniature, similar ocean beach scenes which lose nothing in breadth by their diminutive size. Mrs. Knowles' "Elfin Music" is a delightfully imaginative, and humorous sketch, in miniature on ivory, and her sympathetic portrayal of the vagaries of the feathered tribe has established her fame. But she is also a painter of flowers and of landscape, and often a brilliant garden is included in the sunny landscape. The exhibit will remain open until the 15th of February, but already, on the opening day, the sales have been numerous.

"The West Wind," painted by the late Tom Thompson, has been purchased by the Canadian Club and will be presented by them to the Art Gallery of Toronto, Grange Park, for the permanent collection. It is on exhibition in the Canadian room at the Inaugural of the new galleries. Each evening this week some society of artists or other club has taken charge of the entertainment in the Sculpture Court at the new galleries, the various Conservatories of Music also having contributed to the entertainment.

At the recent meeting of the Association of Architects, held in Toronto, the Gold Medal of honor given by the Toronto Chapter for the best building design produced since 1918 has been awarded to Mr. John Macintosh Lyle, for his design for the Thornton Smith building. He also received first award, for the Memorial Arch, at the Royal Military College, Kingston, Ont. He also designed the Royal Alexandra theatre, Toronto Stock Exchange and many beautiful churches and other prominent buildings, having been in Toronto for the past twenty years. He is a member of the Town-planning Institute of Canada and is intensely interested in Civic improvement, is a member of the Beaux Arts Society, New York, as well as the Royal Canadian Academy and the Ontario Association of Architects. His father, Rev. Dr. Samuel Lyle, founded the Hamilton Art School where he first studied. Later he was a student at Yale Art School and the Ecole des Beaux Arts, Paris.

On Monday, Feb. 22nd, the new Eaton Galleries were opened, with Mr. Albert L. Carroll, connected with the Carroll gallery, Hanover Square, London, and having an international reputation as a picture dealer, in charge. Branch Eaton galleries are located in Montreal and Winnipeg. A fine large collection of Old Masters, artists of the last century, and such modern artists as Albert Bottomley, M. H. J. Baird, A. Winter Shaw, are on view, as well as a loan collection from the Ehrich Galleries, M. Knoedler and Co. and the John Levy Galleries. There are examples of Titian, Velasquez, Murillo, Reynolds, Raeburn, Romney, Gainsborough, and many others.

—A. S. Wrenshall.

### PITTSFIELD

PITTSFIELD, Mass.—A controversy is raging in Pittsfield over a recommendation of the high school commission, of which Judge Charles L. Hibbard is chairman, to take the Longfellow house, at 156 East Street, where the poet wrote the "Old Clock on the Stairs" in 1845, with the adjoining Paddock and Hull properties, a total of seven and one-half acres, for a modern high school site. Within two weeks the recommendation will come before the city council for action. An informal ballot recently taken by the council showed fifteen in favor and six opposed.

Petitions signed by more than 1,000 Pittsfield men and women, including leaders in community, professional, business and social life, have been filed against taking the properties. The local press has printed scores of letters in opposition. The Rev. Dr. Paul Revere Frothingham, of Boston, has written: "I am horrified by the sacrilege of such a suggestion." He says that to take the property would do Pittsfield an "irreparable injury."

The Longfellow house, which was built in 1790, has been in the Plunkett family since 1853. It is now occupied by Miss Harriett E. Plunkett, who has lived there more than seventy years, and her nephew, Thomas F. Plunkett, with his wife and their five children. The owners of none of the properties want to sell, and if the tract is taken it will have to be done through eminent domain proceedings.

The owners say if the Pittsfield council votes to take the properties they will carry the fight to the Legislature, where a committee hearing is to be held February 17 on a bill, giving Pittsfield authority to borrow \$700,000 outside the debt limit for school purposes.

The Longfellow house was built by Thomas Gold, Yale graduate, who practiced law in Pittsfield. His daughter was married to Nathan Appleton, of Boston, and in 1845 Appleton's daughter, Frances Elizabeth, was married to Longfellow. They visited the bride's grandmother at the old homestead on their honeymoon for the first time and they spent several summers there until the Appletons sold the place to Thomas F. Plunkett, grandfather of the present owner, in 1853.

The adjoining Kellogg house which the commission proposes to take was built in 1820 and is the finest example of architecture of the period in Pittsfield. Oliver Wendell Holmes, Henry Ward Beecher and Fanny Kemble, English actress, who had a cottage in Lenox, were frequent guests there of Mr. and Mrs. Ensign H. Kellogg, who acquired the property in 1841.



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## MINNEAPOLIS

At a recent meeting of the Board of Trustees the following officers were re-elected for the year 1926: John R. Van Derlip, President; Edward C. Gale, Vice-President; Russell M. Bennett, Vice-President; James F. Bell, Vice-President; Alfred F. Pillsbury, Treasurer; G. Sidney Houston, Jr., Secretary.

Mrs. Horace Ropes' frequent gifts of drawings have made the John DeLaitre Memorial Collection one of the most valuable educational groups of art objects in the Institute. The scope of the collection is being extended so as to include representative drawings from all countries. The new additions, which are now announced and which are on view for the first time in the alcoves of the Upper East Corridor, include eight by Hungarian, eleven by German, thirteen by French and three by American artists, not forgetting two drawings by the Swiss, Ferdinand Hodler. Most of these can be classed as contemporary work, the only exceptions being possibly those few done by men of two generations ago, whose vision nevertheless puts them in touch with contemporary developments.

The chief value of this work is obviously as an introduction to a more complete understanding of the "art purpose." Such a group of sketches and studies reveals a number of artists searching for the ideas they have used in making contemporary art. It shows them thinking over their material, moulding and sorting it, so that their finished work will be more positive and concise. Drawings in this way allow the layman to look informally into the matter of art and to appreciate the accomplished work through knowledge of the preparatory steps in its production.

The range of these ideas can be illustrated by a partial list of the drawings recently given by Mrs. Ropes. The nervous liveliness of Jules Pascin is evident in his sketch of a street scene in Havana; Matisse shows himself as a novel designer in his line drawings of a woman with folded hands; the care with which Degas observed forms is clear in the page of sketches of babies' heads; the poster-like composition of Toulouse-Lautrec, the lightness of touch and conception of Willette, the heavy determination of Max Ullod, the delicacy of Marie Laurencin and Ronnebeck's aspirations are characteristically shown.

The exhibition of Greek and Roman sculptures, which has been placed on view in gallery B-12 along with the Crouching Lion recently purchased by the Institute, offers to visitors a splendid opportunity to compare the workmanship and character of the great periods of classical art. It is commonly understood that this art exists chiefly in fragments. The damage suffered by it during centuries of war and neglect sometimes hinders the layman from appreciating its full beauty. Fortunately the collection now on view contains enough to show the range of style between the Great Age of the Vth century B. C. and the Roma nera; and as a result the visitor will benefit by a detailed study of everything included in the gallery.

There is no space here to describe each piece. It is only necessary to point out that in general the earliest work has been arranged against the south wall on either side of the Institute's lion. The wall opposite is devoted mostly to later Roman sculptures. At a glance one sees the difference. The Greek reserve becomes Roman boldness; the torso of a youth, carved by an early sculptor, can be compared with the figure of Hercules, typical of the Roman style; gracefully moulded muscles of one contrast with the heavy strength and knotted bulk of the other. Each has an individual style which partakes of the characteristics of different periods.

One may compare also the two funeral urns, one sculptured in the round and the other in relief. It is clear that the best Greek art was deeply imbued with religious feeling and that the Roman was rather more pictorial and illustrative. Nevertheless it is possible to see that the Roman grew out of the Greek, depending on it as strongly as painting of today depends on the art of the Italian Renaissance.

Never before has there been such an exhibition in the Northwest. It is hoped that visitors will take full advantage of the three remaining weeks during which these sculptures will be on view. The attendance in the gallery for the first week, indicates the eagerness with which art lovers in the Twin Cities study original classical works when the opportunity is offered.

## CHICAGO

The present exhibition of the paintings and sculpture by artists of Chicago and vicinity at the Art Institute has been pronounced one of the best ever held. Canvases of brilliant color predominate. It is an exhibition having a strong appeal to the average visitor. Its almost entire freedom from the "freaks" of other years, make it understandable to the every day human being. The works presented to the people in this exhibition represent the labor of over two hundred Chicago artists. Intelligent beings of wide experience and much travel assert that nowhere, in any large city in the world today, can contemporary work of greater merit be seen nor work of finer quality. In this showing may be seen honest and sympathetic interpretations of nature and many paintings with a depth of poetic insight to which the visitor reacts with pleasure. It is refreshing to see the work of a man like John A. Spelman who goes out into the wilds of northern Minnesota and loses himself among the incense-giving pines and the blue lakes of this magic land. He brings back to the tired city-dweller, whose horizon is limited to smoking chimneys and soot-covered snow, the fresh breath and rugged charm of the wide and open spaces of the mountainous northland. And there are the painters of that fascinating section of our country, the Indian southwest, who gives us a glimpse of this wonderland and help us to realize the infinite painting possibilities of our great country. There are distinguished portraits, among them the remarkable "Portrait" by Abram Poole. There is the beautifully painted picnic picture called "Summer Idyls" by M. V. Rouseff, which is like a summer dream. There is a painting of "The City" by Carl Preussl, who has taken the stalwart skyscrapers of Michigan Avenue and made of them monuments of classic beauty. These are only a few of the interesting pictures to be seen in the present exhibition.

The prizes awarded to etchings in the Chicago Society of Etchers exhibition now being held at the Art Institute are as follows: The four Mr. and Mrs. Frank G. Logan Prizes were given to: Frederick G. Hall for his "Maison des Caryatides;" to B. J. C. Nordfeldt for his "Two Story House, Taos;" to Ralph Pearson for his "Pasadena Palms" and to Harry Wickey for "Midsummer Night." The two Chicago Society of Etchers Prizes went to W. Harry Smith for "T. Wharf, Boston" and to D. L. Sturges for "Plate Printer No. 2." The following etchings were purchased for the Art Institute collections: "My Venice," by G. F. Goetsch; "Sumac," by Bertha E. Jacques; "Tour Goguin," by Louis C. Rosenberg, "Pont Romain a Ronda," by T. F. Simon, "Michigan Avenue, 1925," by O. J. Schneider, and "Tide Rips," by C. H. Woodbury. Sales of etchings up to Wednesday, a day before the official opening, have already amounted to \$1,600.

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## KANSAS CITY

This year's Midwestern Artists' exhibition, which is shown at the Kansas City Art Institute, has convinced R. A. Holland, director of the institute, that the western artist compares favorably with the Eastern artist in America.

The exhibit is much finer as a whole than last year, Mr. Holland said.

While representatives of American art in its most mature form, there are only a very few labeled with the names of the newest schools in art, cubist and futurist. For the rest, themes and treatment are simple and true enough to appeal not only to the art critic who speaks of "texture," "tones of light," "old form" and "new method," but to the casual visitor.

## GRAND RAPIDS

Forty-five selected paintings, from the annual exhibition of American Painters and Sculptors at the Chicago Art Institute, are on exhibition in the Grand Rapids Art gallery.

This is the second time the Grand Rapids Art Association has obtained this notable collection of canvases by some of the most gifted painters in America.

## TRENTON N. J.

The Trenton Fair Art Club's exhibition of paintings is now open to the public. The show, held in Brock's automobile showroom on East State Street, through the courtesy of Mr. John Brock, will run for two weeks. Captain William E. Pedrick, of the Art Club, arranged for and is in charge of the exhibit.

There are many fine pictures on view, paintings by noted artists, which will appeal to the public. The display was intended at first for work of artist members of the club only, but because of the exceptional interest that is being taken in the event the committee voted to extend its scope.

The exhibition will be free to the public and, through the generosity of John L. Brock the Fair Art Club will be freed of expense. In order that the room may be kept open for the public both during the day and evening arrangements have been made for a special electric lighting system.

## TOLEDO, OHIO

The first half of February at the Mohr art galleries was given over to a very excellent joint exhibition of paintings and etchings by the Armingtons, Frank M. and Caroline. Fifty-two paintings and sixteen etchings of Paris scenes comprised a pictorial as well as artistic ensemble. Several sales were made from this exhibit. The last half of this month finds 24 oils by John F. Carlson occupying the walls of the Mohr art galleries. This Carlson exhibit is by far the best ever shown in these galleries. Winter landscapes predominate with a sprinkling of the other seasons of the year. The same excellent quality runs through the whole exhibit making it impossible to pick out any one special canvas.

Owing to building operations at the Toledo Museum of Art, during 1925 there was no exhibition of Toledo artists' work. During the month of April, the Toledo Federation of Art Societies will hold their Eighth Annual Exhibition. This is exclusively an exhibit for resident Toledo talent. No out-of-town contributions will be accepted unless the artist maintains his headquarters in Toledo.—F. Sottek.

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Charles Warren Eaton, paintings and wood  
carvings by Neil Eckerson, March 1-15.Anderson Galleries, Park Ave and 59th St.—  
Paintings from the Leverhulme Coll., until  
March 3; Whitney Studio Club Exhibition,  
March 9-23.Art Alliance at the Art Center, 65 East 56th  
St.—Exhibition of Decorative Art by Amer-  
ican Artists, now current.Art Center, 65-67 East 56th St.—Water col-  
ors by Muriel Mattocks, Feb. 22-March 8;  
posters by Lucian Bernhard, Feb. 22-  
March 6; decorations by American artists,  
Feb. 18-March 13.Artists' Gallery, 51 E. 60th St.—Paintings by  
Edward Fisk until March 6th.Babcock Galleries, 19 East 49th St.—Land-  
scapes by Henry S. Eddy, March 1-13.Paul Bottenweiser, 3rd floor Anderson Gal-  
leries, 59th St. and Park Ave.—Paintings  
by Dutch and Italian masters.Bonaventure Galleries, 536 Madison Ave.—  
Autographs, portraits and views of histori-  
cal interest.Brooklyn Museum, Eastern Parkway—Print  
department: Views of modern china by Miss  
Katherine Dreier, Feb. 28-Apr. 3.Daniel Gallery, 600 Madison Ave.—Water col-  
ors by modern painters.Dudensing Galleries, 45 West 44th St.—  
Water colors by John Kellogg Woodruff,  
Feb. 15-March 8; paintings by John Alger,  
until March 6th.Durand Ruel Galleries, 12 E. 57th St.—Paint-  
ings by Thalia Malcom.Ehrich Galleries, 707 Fifth Ave.—Paintings by  
old masters.Fearon Galleries, 25 W. 54th St.—English  
portraits, primitives, old masters.Ferargil Galleries, 37 E. 57th St.—Modern  
French paintings from the collection of Ar-  
thur B. Davies, beg. Feb. 22; paintings by  
E. C. Tarbell and E. W. Redfield, begin-  
ning Feb. 20.F. Valentine Dudensing, 43 E. 57th St.—  
Paintings by Henry Schnakenburg, Feb. 23-  
March 6.Gainsborough Galleries, 222 Central Park South  
—Exhibition of paintings by Old Masters,  
Feb. 15th-Mar. 1st.Grand Central Galleries, 6th floor, Grand Cen-  
tral Terminal—Carnegie International Ex-  
hibition, beginning March 5th.P. Jackson Higgs, 11 East 54th St.—Chinese  
bronzes, pottery, sculpture and paintings.Hispanic Society, 156th St., Broadway—Exhi-  
bition of paintings of the provinces of Spain,  
by Sorola.Holt Galleries, 630 Lexington Ave.—Paintings  
by Thomas Herbert Smith, Feb. 18-March  
3; watercolors by William Bradford Green,  
March 6-18.Intimate Gallery, Room 303, Anderson Gal-  
leries, Park Ave. and 59th St.—Fifty new  
paintings by Georgia O'Keeffe, Feb. 11-  
March 11.Kennedy Galleries, 693 Fifth Ave.—Old Eng-  
lish color prints after Morland, old maps.Keppel Galleries, 16 E. 57th St.—Lithographs  
by Whistler, until March 4th; paintings  
drawings, woodcuts, etc., by Lepere, begin-  
ning March 6.Kleinberger Galleries, 725 Fifth Ave.—Ancient  
paintings, primitives, old Dutch masters.Kleykamp Galleries, 3-5 East 54th St.—Chin-  
ese sculpture in wood and stone.Knoedler Galleries, 14 East 57th St.—Paint-  
ings by old masters; woodcuts by Albrecht  
Dürer, beginning Feb. 24th.Krauschaar Galleries, 680 Fifth Ave.—Water  
colors and sketches by Margaret Sargent,  
March 1-20th.John Levy Galleries, 559 Fifth Ave.—Import-  
ant paintings by old masters and modern  
artists.Lewis and Simmons, Heckscher Bldg., 730  
Fifth Ave.—Exhibition of early Russian  
ikons, old masters and art objects.Macbeth Galleries, 15 East 57th St.—Figure  
pictures by Charles W. Hawthorne; sculp-  
ture by Gleb Derujinsky; small out door  
pictures by Chauncey F. Ryder, Feb. 16-  
March 8.Macy Galleries, Broadway and 39th St.—  
Watercolors by Yamada Baske.Metropolitan Museum, Fifth Ave. & 86th St.—  
Decorative Arts from the Paris International  
Exhibition.Milch Galleries, 108 West 57th St.—Paintings  
of the sea by William Ritschel, and harbor  
and street scenes of Marblehead and Prov-  
incetown by Julie Morrow, Feb. 15-March  
6th.Montross Galleries, 26 East 56th St.—Special  
exhibition of recent pictures by Charles  
Burchfield; pottery by H. Varnum Poor,  
Feb. 23-March 13th.Municipal Art Gallery, 40 Irving Place—  
Paintings and water colors by Joseph New-  
man and William E. Spader, Feb. 20th-  
March 6th.National Arts Club, 15 Gramercy Park—  
Exhibition of copies of old masters, March  
3-26.New Gallery, 600 Madison Ave.—Paintings by  
Maxa von Nordau, beginning March 1.Painters and Sculptors, Pratt Inst. Art Gal-  
lery, Bklyn.—Fifth Exhibition, Feb. 12-  
March 6.Persian Art Center, 50 East 57th St.—Exhibi-  
tion of Persian art.Ralston Galleries, 730 Fifth Ave.—Paintings  
by ancient and modern masters.Rehn Galleries, 693 Fifth Ave.—Exhibition,  
"Today in American Art." Bellows, Luks,  
Henri, etc., Feb. 22-March 3.Reinhardt Galleries—Special exhibition of 16th  
century Venetian paintings.School of Design and Liberal Arts, 212 W.  
59th St.—Exhibition of recent designs and  
water colors by Kimon Nicolaides.Schwartz Galleries, 517 Madison Ave.—Old  
and modern prints.Scott & Fowles, 667 Fifth Ave.—18th century  
paintings; drawings by old and modern  
masters.Wildenstein Galleries, 647 Fifth Ave.—Begin-  
ning Feb. 18th, sculpture by Brancusi;  
paintings by William Grimm, paintings by  
Paul Bartlett.Max Williams, 538 Madison Ave.—Ship mod-  
els, opening exhibition of painting and old  
prints.Yamanaka Galleries, 680 Fifth Ave.—Works  
of art from Japan and China.Howard Young Galleries, 634 Fifth Ave.—  
Paintings by J. Barry Greene, Feb. 15-  
March 2.Weyhe Galleries, 794 Lexington Ave.—Etch-  
ings by Walter Pach, March 1-14.**SCHWARTZ GALLERIES**517 Madison Avenue  
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